

Kine WEEKLY

**BARS
APPEAL
COMMITTEE**

See page 3.



SYMBOL OF GREATNESS

★ BEHIND ITS NEWEST TRIUMPH, "UNDER THE CLOCK,"
STAND ITS ENDURING GIANTS OF THE PAST... AND
NONE GREATER THAN TODAY'S TRADE SHOW!

★ Turn to Page 16

ABBOTT & COSTELLO



**HERE
COME
THE
COEDS**

**A
UNIVERSAL
PICTURE**

"... the best ABBOTT AND COSTELLO film yet."
Elsbeth Grant—"Daily Sketch."

"... the ultimate in lunacy from ABBOTT AND COSTELLO, and one of their best..."
Ernest Betts—"Sunday Express."

"... I laughed unashamedly nearly all the time."
P. L. Mannock—"Daily Herald."

"... an enjoyable ninety minutes' entertainment."
Patrick Kirwan—"Evening Standard."

"... ABBOTT AND COSTELLO give as good a display of traditional knockabout as we have seen in many a long month..."
Simon Harcourt Smith—"Daily Mail."

"... ninety minutes' fun..."
Norah Alexander—"Sunday Pictorial."

"ABBOTT AND COSTELLO are back to ... their old form of fooling..."
Joan Lester—"Reynolds News."

"... one of their funniest for several. It's crazy, it's broad, it's slapstick ... very funny..."
F. Maurice Speed—"What's On."



Released June 25



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Kine^{matograph} WEEKLY

No. 1,984.

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SURREY CLIMBS DOWN

SURREY County Council has made a recommendation to its Public Control Committee by 52 votes to 28 that the exclusion of children from cinemas on Sunday—which came into force in February—should be withdrawn. Instead children under 16 years of age should only be allowed to attend on Sundays if accompanied by their parents. If this is adopted the action taken by Odeon Theatres against the Surrey County Council challenging the earlier decision no longer subsists. It is not likely that the substituted condition will be challenged.

LIGHTFOOT RESIGNS FROM A.B.C.

ASSOCIATED British Picture Corporation announce that Eric Lightfoot is relinquishing his position as joint managing director of the corporation and the associated companies as from May 30. Mr. Lightfoot has been with A.B.C. since 1927 and was closely associated with John Maxwell in building up the organisation to its present status. On the death of his chief in 1940 he became managing director.

When Warner Bros. bought into the corporation Mr. Lightfoot shared the office of managing director with Max Milder, who, it is assumed will now carry on. It is understood, however, that the change has not altered the position in regard to the control of the corporation.

In making the announcement of the resignation, the directors express their "appreciation of the long and exceptional services rendered by Mr. Lightfoot to the corporation since its inception."

San Francisco

INTERNATIONAL TRADE ORGANISATION LIKELY

AMERICAN executives consider that important decisions will be reached affecting films at the San Francisco Security Conference, which opened yesterday.

The formation of an international trade organisation is expected, to deal with every commodity of international exchange, with special sections to deal with such matters as films.

These sections are expected to lay the foundations for post-war

Continued on page 54A

APPEAL COMMITTEE TO SETTLE BARRING CLAUSES

Meeting with A.B.C. Postponed Until Next Month

ANOTHER attempt has been made to solve the deadlock between the conflicting interests of the barring clause dispute.

Unanimous new decisions on procedure in the disputes have been reached by the Joint Committee of the C.E.A. and the K.R.S. They were to have been discussed with A.B.C. at a meeting between the committee and the circuit on Tuesday—but the meeting was cancelled at the last minute.

A new meeting has now been arranged for May 3.

Prominent among decisions at last week's Joint Committee meeting was the formation of an Appeal Committee to act where either party to a dispute is dissatisfied with the Joint Committee's decisions.

Should A.B.C. agree to the new variations in constitution which have been decided upon, the matter will still have to come before the C.E.A. General Council on May 9, where a certain amount of independent opposition may be expected.

It was proposed that the Appeal Committee should consist of a nominee of the party feeling aggrieved by the sub-committee's decision, and a nominee of the opposite party. These two should agree in nominating a third and the decision should be final.

The subject of the Joint Committee findings was referred to at the K.R.S. council meeting last Thursday, when the Society decided:—

To regularise the proceedings so far by endorsing the decision of the committee to appoint a sub-committee to deal with bars;

To express the view that the J.C.C. Committee should definitely continue to function.

Producers and Unions Form Committee

AT the meeting of the Executive Council of the British Film Producers' Association, following upon representations made by the E.T.U. and N.A.T.K.E., it was agreed to inaugurate a joint committee of the three interests to discuss wage matters and conditions of employment, other than those provided for or arising out of the agreement dated August 18, 1944.

It was further agreed that the three interests should meet to consider an agenda to be prepared by E.T.U. and N.A.T.K.E. and agreed by the Association of matters which the union have raised and which they consider still require to be settled under the operation of the Agreement, dated August 18, 1944.

BRISTOL AND V-DAY

Bristol and West of England C.E.A. branch is meeting this week to discuss the action to be taken on V-Day.

So far local exhibitors have not come to any decision about opening.

ODEON TO BUILD IN CAIRO

Odeon plans to build a 2,200-seat cinema in Cairo as soon as building conditions and costs permit, and other cinemas in Tel-Aviv, Haifa and Jerusalem.

This news was given to the KINE. by John Davis, joint managing director of Odeon Theatres, who has recently returned from a trip to Egypt and South Africa.

The Cairo theatre will be modern in every respect with restaurant, and special air-conditioning system, up-to-date seating and the latest model G.B.-Kalee projectors and sound-heads.

It will be the shop-window in the Middle East for British pictures

from the Rank-controlled studios. The site is already acquired.

Mr. Davis stated that there would be no early building in South Africa, where the present distribution arrangement with Twentieth Century-Fox is successfully operating and extends until 1949. "The Way Ahead" is being played at the 20th Century in Johannesburg, and "The Lamp Still Burns" at the Clarendon. Whether building will take place in Johannesburg, Cape Town and Durban cannot at the moment be exactly foreseen.

Mr. Davis expects to visit Canada and the States with Mr. Rank and Mr. Woodham-Smith in mid-May, and may go to India later.

THE BUDGET: TAXATION CHANGES

THIS week's Budget affected the cinema industry at two points.

Negotiations had been completed for a double taxation treaty between Britain and the U.S.

Under it royalties received by British films in America will not be subject to taxation in the U.S.

Personnel will also be exempted from double taxation.

The Chancellor also proposed a small modification of the Entertainment Tax exemption of entertainments which are partly of an educational nature. Exemption will depend on the character and activities of the society giving the performance, without the necessity for classifying any particular works as cultural or non-cultural.

Oliver Bell, Director of the British Film Institute, commenting on the tax change, said the Institute welcomed the concession. It helped film societies.

WALLIS POSTPONES BRITISH PRODUCTION

Hal Wallis' first British production, which was scheduled to commence in June, has been postponed owing to the uncertainty of securing studio space and also owing to the difficulties of obtaining permits for the transportation of the essential personnel.

Wallis hopes to announce a new date for his British productions through Paramount in the near future.

**First
in the
Field**

**BRITISH
MOVIETONE
NEWS**

KINEMATOGRAPH WEEKLY

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THE NEXT BUDGET

IT was too much to expect that the Chancellor of the Exchequer, in the Budget introduced in the House of Commons this week, would offer any immediate relief to a much taxed Industry.

So anyone who looked for a cut in Entertainment Tax was a super-optimist who was naturally unrewarded. The cut on taxation where cultural films are concerned is outside the normal run of Trade affairs.

But before another year is out it is reasonable to assume that the situation will have changed.

It may be that there will be an Interim Budget this coming winter.

And it will be then that the Trade will be well advised to have its case ready.

After all, although to the man in the street the Entertainment Tax appears to be a perfectly straightforward and equitable method of raising the national wind, we of the Trade know that circumstances could arise in which the present rate of taxation could easily make the difference between profit and loss.

It is important that the C.E.A. is ready to produce them at the proper time, and the proper time to prepare them is now.

THE PACIFIC CONFERENCE

THIS week, the thoughts of all people interested in the shape of things to come are turned instinctively to San Francisco.

It is not our province in a Trade paper to comment on the larger aspect of the vast issues involved.

But it is our province to point out that, for the first time in history, films and the film Industry are matters which will be seriously discussed at the highest level of international affairs.

The British Trade, looking at all these events from a distance, cannot fail to be immensely impressed at the organisational strength of the American Trade and its ability to make its views heard in the most important places.

At the same time, the British Trade must watch the position closely. Free film trade is an admirable abstract, but the British production Industry is of vital importance to the country.

Long Shots

AFTER the rush of words last week—when three long reports on the Monopoly Report were published at one go—the Trade has settled down again, and the chief talk in the film world these days is about pictures, not picture-politics. This is as it should be.

THIS does not mean that the various reports are not being analysed. They are.

But nothing very useful can be said about them until after the Industry meets the President of the Board of Trade. Present indications are that the meeting will be early next month.

It will almost certainly be held before Arthur Rank goes to America. Everyone would agree that his presence at the meeting is most important.

THERE were many congratulations, by the way, for last week's KINE. analysis of the three big reports, which we published in tabular form so that comparisons on this difficult matter were fairly easy.

One of the leading Trade associations even wanted to buy a batch of reprints large enough to circulate to all its members.

It was not possible to meet all the requests, but it was good to know that the Trade appreciated the effort.

MEANWHILE, the various sections of the Industry are picking their teams for the deputation—which Whitehall has insisted must be as small as possible.

The K.R.S. is hoping to send S. Eckman, Jun., and Joe Friedman as representing its American interests, with two independents which Major Baker will select to represent English distributors.

IT has been said that the C.E.A. will be sending six delegates, but my information is that such numbers are likely to be thought unwieldy and in the end it is highly probable that not more than ten or a dozen men will go for the entire Industry.

AT last week's meeting of the K.R.S. Major R. P. Baker took the opportunity of paying a tribute to the late President Roosevelt.

The gesture was particularly appreciated by the American members of the Society.

FRANK HILL is getting ready for the annual meeting of the K.R.S. Council on May 10.

With this meeting, Major Baker closes his second year of office as President and will immediately after be re-elected for a third term.

This was ensured at last week's meeting when Sam Eckman, Jun., nominated him for the office. All members present entirely agreed.

NOT much Budget excitement for the Trade really.

Many exhibitors will participate in the general E.P.T. concession to small business. The concession allows for an addition to the E.P.T. standard of 10 per cent. of the

amount of which the existing standard falls short of £12,000.

Thus, where the profits standard is £4,000, the difference between that and £12,000 will be subject to a 10 per cent. allowance, making the standard £4,800.

IT is too early yet to see exactly how the Entertainment Tax modification will work out.

Be sure of one thing: it won't touch the normal box-office!

Will it concern children's shows? A number of Trade leaders were asking this question immediately after the Budget announcement.

THE Double Taxation treaty with the U.S. removes a grievance under which both film companies and individuals have suffered for many years.

The reciprocal provisions should do much to ensure an adequate return to our producers.

Under it American taxation of films is brought into line with the existing treatment of foreign films exhibited in this country.

ADVICES from America, strengthened by informed opinion in this country, suggest that J. Arthur Rank's visit to the U.S. next month will set British film distribution there on a much more satisfactory basis than hitherto.

Executives in America are impressed by the power which Mr. Rank has in the commercial world and by his careful planning to secure markets.

HIS deal with Spyros Skouras last year and the mutual respect which has grown from it, together with the contacts made with him by visitors to this country, such as Samuel Goldwyn, have contributed to the growth of favourable opinion, and prepared the ground for a truly American welcome.

ALL who know Will Stone will congratulate him upon the successful outcome of an unusual financial arrangement.

Six years ago the K.R.S. took physical control of the circuit for the purpose of liquidating its indebtedness for film hire.

This has been done, and to celebrate the happy outcome of the six years' working, a luncheon was held in London when Frank Hill, R. C. Fielder, Mr. and Mrs. Will Stone and the local bank manager exchanged congratulations on the success of the scheme.

GEORGE ARCHIBALD, just back from America, which he visited to inspect the rough cut of the Capra film on the Burma campaign, says that the film has been seen by both British and American officials and discussions were held regarding the next stage in the production. Further material is to be shot for inclusion in the film.

It is hoped the picture will give a comprehensive view of the tremendous effort being made by British Empire and American troops in a very difficult terrain.

COMPLAINT about the increasing number of over-long films is not confined to some

of our C.E.A. branches. A similar criticism comes from exhibitors in the United States.

My New York colleague says that American circuits are demanding that only in exceptional cases should running time exceed 100 minutes.

IN both cases objection to too-lengthy features is based on loss of revenue arising from disorganised playing time which may result in the forfeiture of complete performance.

This point was emphasised at S. and E. Lancs meeting which decided to prepare a case for C. headquarters.

NORTHERN branch's "special meeting" to discuss rentals—televised in the ordinary monthly meeting—reveals some evidence of second thoughts.

There was a good attendance but the speeches generally, with bearing marked resemblance to those of the March meeting, lacked a good deal of the vigour

TOM MASSICKS was more strained than in March, recognised that exhibitors were largely individualists who would resent branch intervention between them and the renters.

The reduction was agreed after Charles Chipchase had submitted some significant figures which, it was contended, showed that the average rise in rentals was smaller than generally supposed.

A LETTER from W. Page, of F. B. Milne theatre circuit, tells me that when he advertised a managerial vacancy at the Picture House, Stornoway, in a recent K. he had 115 applicants for the job.

What a figure, particularly these days! We take a bow.

Meanwhile, Page tells me of the popular idea that it is difficult to get staff at Britain's northern theatre is so much nonsense. There have been changes up there for more than three years other than the resignation of Eric Clark, the manager.

Now George T. Miller has gone up to Stornoway, and that is that.

OBVIOUSLY, the paper shortage is causing little inconvenience to U.S. distributors, for although there has been a diminution of those colossal annual announcements that used to be one of the gaudier features of the selling season in America, Warner can still embark on some striking institutional publicity.

An example of this was picked up by Max Milder during his recent visit to the States. It is admirably produced 28 pp. publication in photogravure setting the advantages in Hollywood one Joe.

BY far the best remark of the week was made by Joe Paddy Carstairs, now Lieut. R.N.V.R.

Paddy has always been noted for his highly personal line of dialogue.

While at lunch a couple of days ago a waiter cascaded a plate of soup and the stream fell to the floor, missing his uniform by about two inches.

"My God," said Paddy, "he darned nearly launched me!"

THE STRO LER.

Close-Ups

by
—SCREENCOMBER—

Garbo Sits!

HITCHCOCK, according to Press reports, is planning to turn Garbo into a new thriller. There is a brief outline of a story which has been written for the occasion, called "Garbotage."

Garbo is discovered sitting on the torch of the Statue of Liberty. She neither speaks nor laughs, she just sits. That means that those hundreds of thousands who have heard her speak in "Anna Christie" will laugh in "Ninotchka" will look to hear her do neither in "Garbotage." Neither does she utter a word, play the trombone or strum wooden rocking horses with Gruyere cheese, because of the shortage of Gruyere, if there were any wooden rocking horses.

"Garbo Sits"! And in her hand she holds a watch that plays "Maisy Doats," and a pack of marked cards, which she can't play all because there isn't a fourth of Bridge.

"Garbo Sits"! At the foot of the Statue is an unexploded twelve thousand pounder, played by Hitchcock himself, in one of those brilliant little rambles without which Hitchcock subject is complete.

Meanwhile—"Garbo Sits"! Interested in Garbo's strange behaviour is a gang comprising a one-eyed double-crosser, a cross-eyed greaser, a well-eyed paper-lunger a white-eyed Kaffir, a black-eyed Susan, a pie-eyed baker, and a cock-eyed Screencomber. The greaser gets off at the Battery, the paper-lunger gets off at the Battery, and Screencomber gets off at the Battery. By a coincidence, which is a lot of nonsense, because it has been carefully arranged in the script department weeks previously they all arrive at the Statue of Liberty, intent on solving the riddle of Garbo's strange perch.

They discuss various plans to reach a solution, but only Screencomber reaches it, in a flask he carries on his hip. Each is discarded as impractical until they suddenly hit on the perfect scheme. They will ask her! And so they reach the top. "Why sit here?" they ask. "I want to be alone," says Garbo. "Garbo Sits but—Garbo Speaks!"

The Robomanager

AN unfortunate misunderstanding has led to a circuit supervisor being bitten by a Robomanager. He had been instructed that he must nod to Supervisors, but believing it was spelt "gnawed," he took a great bite out of the Supervisor's leg and was contentedly chewing his way through the left calf before the error was discovered. The Supervisor explained it was his privilege to chew up a manager or even bite his head off, and all the manager had to do was nod assent. Believing the Supervisor said he had not a cent, the big-hearted Robomanager offered to loan him a dollar, and in apologising for biting the high-up so low down, said he only felt he was doing his bit.

PUBLIC taste is changing, according to recent box-office reports. There have been a number of outstanding successes—some unexpected—and a few failures. Sensing the change, the "Kjine." asked its senior viewer for his answer to the query: What do they want? His reply will interest showmen. But he admits himself that he has not really answered the question.

POLITICS, "SHOCKERS" AND THESE CRAZY RADIO COMEDIES ALWAYS FAIL!

by

R. H. ("Josh") Billings

A RECENT release, "Madonna of the Seven Moons," has had a most remarkable success up and down the country. To some of us—let's be frank!—it was a surprise packet. We weren't prepared for it.

And once again a winner like this raises the old, old query: "What does the public want?"

If only we knew! But, for reasons which have never been successfully explained, it is always after and never before a film's release that its merits, or rather commercial possibilities, stick out a mile.

Once it has broken the records it is so easy to see the reasons why.

Like the inveterate punter, the exhibitor and reviewer are constantly saying to themselves, "How could I have missed that one?"

Nevertheless, there is no harm in chasing the infallible box-office formula, assuming there is one, which I cordially doubt.

In looking over the list of comparatively recent winners we find that almost every conceivable form of entertainment is represented.

There are three exceptions—"horror" films, political films, and films which are mere adaptations of crazy comedy radio features.

Make a note of the three categories which have missed the bat. They tell an important story.

Some of the Winners

Here are some of the wartime winners:—

"Gone with the Wind," "49th Parallel," "The Great Dictator," "Pimpernel Smith," "All This and Heaven Too," "Lady Hamilton," "Mrs. Miniver," "The First of the Few," "How Green was My Valley," "Reap the Wild Wind," "Holiday Inn," "Captain of the Clouds," "Sergeant York," "In Which We Serve," "Casablanca," "Life and Death of Colonel Blimp," "Hello, Frisco, Hello," "The Man in Grey," "The Lamp Still Burns," and "The Road to Morocco."

Want any more? I could continue the list for quite a time. What about these:—

"My Friend Flicka," "For Whom the Bell Tolls," "This Happy Breed," "Song of Bernadette," "Going My Way," "This is the Army," "Jane Eyre," "Story of Dr. Wassel," "White Cliffs of Dover," "Cover Girl," "Sweet Rosie O'Grady," "The Sullivans," "Lassie Come Home," "Fanny By Gaslight," "Double Indemnity," "Madonna of the Seven Moons," "Waterloo Road," and "Song to Remember."

What conclusion would you draw from all this? Firstly, perhaps, that the public likes everything and anything provided it is attrac-

tively presented. But it is not quite as easy as that.

Equally, it is not solely a question of star values. For to-day we are faced with a new realisation. Best-seller authors are proving "box-office" in themselves.

How much of this represents the drawing power of the author's name, and how much the showmanship behind the product is another matter.

Gives of its Best

Furthermore, if a company pays a fortune for a best-seller, it automatically puts its best stars into it, and concentrates all its energies into making a big picture.

So we can't be altogether sure that it is the author himself who is packing the stalls.

There is also the question of timing.

"Casablanca," by Warners, is a classic example.

Warners also cleverly cashed in on the 1943 meeting of the Allied leaders.

Now look at "Hotel Berlin," another Warner effort. The Brothers seem to have a genius for selecting the right subject for the right moment.

But tastes can change, as we have seen from the recent failure of horror films, which seem to have fallen down generally.

At the moment the tear-jerker is on top. "Since You Went Away" (U.A.) is cleaning up in London and the provinces, and "A Tree Grows in Brooklyn" (Twentieth Century-Fox) is flooding the Gaumont, Haymarket.

Flashy musicals have temporarily had their day.

Needless to say, "A Song to Remember," a big current success, is not included in this category.

Vogue will Pass

The vogue for sentiment will no doubt pass. It always has! But what will follow? What type of film will next capture the imagination and cash of the unpredictable filmgoers?

The question is, admittedly, impossible to answer, but, after all, isn't it just as well that it is unanswerable?

If we knew everything beforehand, the zest would go out of life, let alone the film business.

Yet, on looking back, the big box-office prizes have, as a rule, gone to the producers, exhibitors and renters who dared. In other words, those who have enterprise, mature judgment and the courage

of their own convictions are those most likely to answer the box-office's many conundrums. Sam Goldwyn, brilliant American, has never been afraid to experiment, and has made few mistakes.

And here we digress. Deliberately. We want to work in our piece of propaganda.

Now that victory is practically here we want to remind all renters that giving a night show does not make a film a super.

Who wants these boiled-shirt parades, anyway? They may be all right for the big special occasion, but for the bread-and-butter business of film viewing—no!

So let's hope this practice doesn't start all over again after the war.

Next digression. Let's be humble for a bit and admit that good notices don't necessarily mean successful films.

Often we wish they did.

"A Song to Remember," "Madonna of the Seven Moons," "Since You Went Away" and "A Tree Grows in Brooklyn" are recent examples of crazy criticism.

They were dismissed in presumptuous paragraphs by more than one lay Press critic, but have delighted film fans everywhere!

What is badly needed is better liaison between the Press and picture makers. The theatre gets plenty of encouragement from the critics, but all too frequently the critics delight in wiping the floor with films that have obvious popular appeal.

Lastly, politics should be strenuously avoided. Political melodramas have never succeeded.

Here is proof. Noel Coward has had two big box-office successes to his credit. "In Which We Serve" and "This Happy Breed," and looks like having a third in "Blithe Spirit."

But J. P. Priestley, although an author with a big radio and stage reputation and following, has repeatedly missed ringing the screen box-office bell through axe-grinding.

People do not want their screen entertainment seasoned with politics, or politics wrapped in entertainment.

The newspapers and wireless fill this want and the first consideration of the film play is to be escapist.

On second thoughts, we do know what the public wants, but here's the eternal snag: we don't know when they'll want it.

Right: that's the summing-up. Top successes: tear jerkers, as they call them in America.

Failures: shockers, crazy radio comedies, and political pictures.

So now we all know. Or hope we do!



Constance Moore in Republic's lavish musical comedy, **EARL CARROLL VANITIES**. British Lion release

Thursday

David Copperfield (M-G-M)

Own Theatre. 10.30 a.m. and 2.30 p.m.
Cast: W. C. Fields, Lionel Barrymore, Madge Evans, Maureen O'Sullivan, Edna May Oliver, Lewis Stone, Frank Lawton, Freddie Bartholomew, Elizabeth Allan, Roland Young. Director: George Cukor.
One of the most popular films ever issued by M-G-M and now being re-issued in response to the request of many exhibitors.

The Marked Man (Columbia)

Studio One. 10.45 a.m.
Cast: Richard Dix, Janis Carter, Porter Hall, Paul Guilfoyle, John Calvert, Matt Willis. Director: William Castle.

Richard Dix gives just the type of portrayal his countless admirers like to see him enact in this well-knit and suspenseful drama of the underdog.

Broken in health, Dix returns from Central America and is tempted to pose as a missing heir in order to benefit under a will. Various people on the fringes of the underworld finance his pose, but a too-inquisitive girl reporter begins to make trouble.

Complications pile up when two brothers see in Dix the man who sent their father to prison on a framed-up charge. There is an unexpected twist in the climax and a fast-paced finish, as well as a hint of romance in store, in this tense, human-interest story.

Friday

Bring on the Girls (Paramount)

Paramount Private Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Veronica Lake, Sonny Tufts, Eddie Bracken, Marjorie Reynolds, Grant Mitchell, Johnny Coy, Peter Whitney, Alan Mowbray, Porter Hall, Thurston Hall, Lloyd Corrigan, Sig Arno, Joan Woodbury, Spike Jones and his Orchestra. Director: Sidney Lanfield.

One of Paramount's most important new pictures. There are several "firsts" which make it doubly interesting. For instance, it is Veronica Lake's first musical; it marks the screen singing debut of Sonny Tufts, who sang constantly for his living in New York and Palm Beach; it presents for the

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN
THURS., APRIL 26 AND WED., MAY 2

first time in pictures a remarkable young man named Johnny Coy, whose dancing is one of the highlights of the production and it is the first time Veronica Lake and Sonny Tufts have been seen in Technicolor.

The gay and sparkling story concerns the world's richest young man who can never be sure people are not nice to him just because of his money. He enlists in the Navy, and his legal advisers insist that a junior member of the firm, a former saxophone player, shall go along to protect him. He keeps his great wealth hidden from the boys, and when a cigarette-girl falls for him he believes she loves him for himself, not knowing she is aware of who he is. The plot is developed on hilarious comedy lines, and there are half-a-dozen big song numbers to help things along. Here is a great piece of entertainment and a worthy successor to the long line of smash-hit musicals which have come from Paramount.

Monday

Utah (British Lion-Republic)

Studio One. 11 a.m.
Cast: Roy Rogers, George "Gabby" Hayes, Dale Evans, Bob Nolan and The Sons of the Pioneers and Trigger. Director: John English.

The latest in the tremendously popular Roy Rogers series. The story, which cleverly weaves fast-moving excitement, thrills, comedy, romance and music into a colourful and entertaining whole, has Roy cast as the manager of a cattle ranch in the famous Mormon State. To the ranch comes pretty, blonde singing star, Dale Evans, determined to sell ranch (which she has inherited from her grandmother but never seen), cattle and equipment in order to finance a stage production. To dissuade her from this foolish action, Roy is forced to trick her into believing her property is worthless. Crooks learn of Roy's trick and takes advantage of it by persuading the girl to part with the ranch at a fraction of its real value. Roy swiftly seeks to right the situation, and after some breath-taking, exciting scenes manages to do so.

The unusually large musical score includes "Utah," "Thank Dixie for Me," "Utah Trail," and five other tuneful melodies. Donald H. Brown acted as associate producer, and it is to him and to Director English that the credit for what is, undoubtedly, a "must" for every Roy Rogers fan is due.

Tuesday

Honeymoon Ahead (G.F.D.-Universal)

G.F.D. Theatre. 10.30 a.m.
Cast: Allan Jones, Grace McDonald, Raymond Walburn, Vivian Austin, Sarah Padden, Jack Overman, Murray Alper, Eddie Acuff, John Abbott, William Haade, Arthur Left, Ralph Peters, Charles Miller, Jack Clifford. Director: Reginald Le Borg.

This comedy drama brings back to the screen former coal miner and now popular singer Allan Jones, following a long season of personal appearances on the concert stage. The unusual story is about the leader of a prison choir who is pardoned just as the choir obtains a radio contract. The leader, played by Allan Jones, joins a travelling theatrical company and falls in love with the manager's daughter. Friends of his

ex-fellow prisoners attempt to frame him so that he will be reimprisoned. Their efforts fail, however, and he is able to marry the attractive leading lady, played by Grace McDonald.

Allan Jones has two solos, "Round the Bend," "How Lovely," and a lilting duet with Grace McDonald, "Now and Always."

The Great Flamarion (British Lion-Republic)

Studio One. 11 a.m.
Cast: Erich Von Stroheim, Mary Beth Hughes, Dan Duryea, Stephen Barclay, Lester Allen, Lester Howard. Director: Anthony Mann.

Giving one of the most brilliant portrayals of his career, Erich Von Stroheim is cast in the title rôle co-starring with Mary Beth Hughes. The story revolves around a vaudeville actor whose infatuation for his glamorous stage-partner leads him to commit murder. After the crime she deserts him, and he, a broken man, begins a search for her which leads up to the powerful dramatic climax.

Based on a magazine story character created by Vicki Baum, "The Great Flamarion" is undoubtedly one of the most tense and gripping of all screen plays of its type for very many years, these qualities being considerably added to by the portrayals of the large and powerful cast which supports Von Stroheim and Miss Hughes in the top spots. The current trend towards entertainment of the more suspenseful and thrilling type should, it is said, provide a ready welcome for this new British Lion-Republic production.

The Jade Mask (Ealing)

Rialto. 11 a.m.
Cast: Sidney Toler, Mantan Moreland, Edwin Luke, Janet Warren, Edith Evanson, Hardie Albright, Frank Reicher, Cyril Delevanti, Alan Bridge, Dorothy Granger, Joe Whitehead, Henry Hall, Jack Ingram, and Danny Desmond. Director: Phil Rosen.

The story involves the murder of a scientist who has developed a gas capable of imparting to wood the strength of steel. One of the hobbies of the murdered man was to keep masks of all those living in his house as decorations on his walls. Odd as it may sound, the fact that no two human ears are ever alike leads Chan on the track of exposing all murders that follow in close succession. The murderer, a former quick-change artist and impersonator, and his accomplice, a female ventriloquist, were out to steal the gas formula. By being able to assume the identity of his victims he was able to fool everyone.

Sidney Toler as the imperturbable Chinese detective is at the top of his form, and, apart from the exciting plot and eerie atmosphere, there is plenty of laughter, thanks to the scared antics of coloured chauffeur Birmingham (Mantan Moreland) and the wild enthusiasm of "number four son" Edwin Luke, new to the game of amateur detection.

Wednesday

Sudan (G.F.D.-Universal)

Leicester Square Theatre. 10.30 a.m.
Cast: Maria Montez, Jon Hall, Turhan Bey, Andy Devine, George Zucco, Robert Warwick, Phil Van Zandt.



Allan Jones, star of Universal's **HONEYMOON AHEAD**, a G.F.D. release

Harry Cording, George Lyt Charles Arnt. Director: John Rawlins.
Described on page 6 of last week KINE. WEEKLY.

Earl Carroll Vanities (British Lion-Republic)

Studio One. 10.45 a.m.
Cast: Constance Moore, Dennis O'Keefe, Eve Arden, Otto Kruger, Alan Mowbray, Stephanie Bachelor, Wood Herman and his band. Director: Joseph Santley.

An outstanding cast of top personalities, a dance band which was recently voted "Best Band of the Year" fans, nearly a dozen tuneful songs, bright and breezy comedy, a romantic story and lavish production should establish Republic's "Earl Carroll Vanities" as a gay, entertaining musical.

The beautiful singing star, Constance Moore, is cast as a princess from an imaginary European State who is America with her mother, the queen, the bibulous Grand Duke Paul (Alan Mowbray) and other members of the royal family, for the purpose of raising a loan for their country. The princess and Grand Duke Paul visit Eve Arden Broadway night club quite regularly though incognito. At the club the princess learns to sing and dance, and is there that she is spotted by Earl Carroll. He induces her to star in the forthcoming Broadway show (written by handsome Dennis O'Keefe, O'Keefe and the princess fall in love, but quarrel when he discovers her identity. She is forced to leave the show by her mother who considers that her stage career will prejudice their chances of raising a loan. But everything ends happily for all concerned—after a striking final number.

Escapist fare of unique quality.

Soldier—Sailor (United Artists)

Rialto. 10.45 a.m.
Cast: Rosamund John, Charles Victor, Jean Kent, Jean Cadell, George Carney. Director: Alexander Shaw.
This Realist Film Unit production, the dramatic and fascinating story of the D.E.M.S. (Defensively Equipped Merchant Service), a branch of the Royal Navy that played a little public rôle in the defence of the islands, carrying essential supplies to our Armies throughout the world, and safeguarding the lifelines of our existence.

The story centres round three characters in the Services, and their story is rich in humour, drama, gaiety and heroism told in a picture of rare sincerity, power and beauty.



We're hanging
'em on the
chandeliers
and draping
'em over the
rafters!!!



Nothing in all film history has electrified business like "HOTEL BERLIN." Five shows a day can't hold the swarming Warner Theatre crowds! All over the country more millions than ever waited for a picture before are watching for this! Let 'em have it while the sensations sizzle!

JACK L. WARNER. Executive Producer.



the excitement of life... the urge to
depth of love... the urge to
adventure... it is the

the excitement of the... the urge to
depth of love... the urge to
adventure... that is the...
Only Mary O'Hara could write
it... only 20th could make it!

MARY O'HARA'S

THUNDERHEAD

SON OF FLICKA
in *TECHNICOLOR*

with
RODDY McDOWALL
PRESTON FOSTER · RITA JOHNSON
JAMES BELL · DIANA HALE
CARLETON YOUNG · RALPH SANFORD

Directed by **LOUIS KING** · Produced by **ROBERT BASSLER**

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CENTURY-FOX

Warston Pictures, Ltd., 196, Deansgate, Manchester.—Satisfaction in full on February 28, 1945, of mortgage dated December 19, 1925, and registered December 28, 1925, securing £8,534 6s.

The A.C.T. Annual General Meeting:

NO FOREIGN TECHNICIANS WITHOUT RECIPROCITY—LAB. AGREEMENT TO BE FORCED—GOVT. PRODUCTION URGED

By KINE Representative

THE NEED FOR EARLY IMPLEMENTATION OF THE MONOPOLY REPORT, A THREAT FOR AN ALL-MEMBERS "OVERTIME" BAN TO FORCE THE LABORATORY STANDARD AGREEMENT, AND THE CONTINUATION OF A CLOSED SHOP POLICY TOWARDS FOREIGN TECHNICIANS WERE DISCUSSED AT THE WEEK-END ANNUAL GENERAL MEETING OF THE ASSOCIATION OF CINE TECHNICIANS.

The meeting was presided over by Anthony Asquith. About 350 members attended, a record in the Association's history.

Other matters which received attention were the banning of Fascists and Nazis from employment in the Industry, the need for the Government to continue film production after the war, victimisation of members, and the presentation of reports (previously reviewed in detail in the "Kine.") on Post-War Employment and the institution of an Apprenticeship Scheme.

Here is a brief summary of conclusions:

The meeting urged the early implementation of the Monopoly Report, and the Government sponsoring of independently produced educational films.

If employers do not recind their amendment to a newly constituted Laboratory Standard Agreement, members may put into force an "overtime" ban throughout the Industry, in the place of a strike which would not be permissible in war time.

Members unanimously decided to ban all Fascists and Nazis from working in the film Industry.

The Government was urged to continue sponsored and Service film production after the war.

Members gave a warm welcome to the fraternal visitors, Louis Daquin (General Secretary of the French Syndicate of Technicians), and Charles Chezeau (General Secretary of the Syndicate of Film Workers), who had recently arrived in this country, after taking important parts in guiding the French Industry during the period of enemy occupation.

The President's Address

THE President, Anthony Asquith, in his presidential speech to the conference.

"At the beginning of the war the Government was totally blind to the importance of films. Now the position has changed—the Government and the public alike recognise the immeasurable value of the work done by our members, not only in recording history, not only in instruction and propaganda, but also, and perhaps most important, in blowing away that self-protecting smoke-screen which the unimaginative few, the isolationists in every country, put up to save themselves from facing the truth."

It took the Government and the Industry more than a year to adjust itself to the needs of war; it would be tragic if it takes as long to adjust itself to the needs of peace. At recent annual meetings the A.C.T. had drawn attention to certain harmful developments in the British film Industry, and it was amongst the first to applaud the decision of the Cinematograph Films Council to make an

official inquiry into the control of the Industry—a report which fully justified all the fears which had been voiced by the Association.

He said that it was with considerable regret that, despite the fact that the report was issued nine months ago, there appeared little intention on behalf of the Government to implement it.

"We urge them to do so," he said, "as it is useless tinkering about with the Industry by quota regulations and other palliative measures without the solid foundations upon which a full and free independent British film Industry can be built."

The Annual Report

Commenting on the Annual Report, Mr. Asquith said that there were three main points: International co-operation, the Newsreel Agreement, and the progress in improving technical standards.

[The Annual Report was fully summarised in the KINE on April 12.]

"Uppermost in all our minds are the interests of our members now in the Forces," the speaker continued, "and it is our duty to see that not only shall they return in full strength to their former employment, but also to ensure that our Industry shall be sufficiently strong to retain those newcomers who have given such splendid help to those of us who were fortunate enough to stay here."

The General Debate

Finance Healthy

R. K. Neilson Baxter, treasurer, said that the accounts were "very healthy." The high figure on the expenditure for legal charges was, he said, for arbitration over the B.T.H. case (£320) and the cases of the newsreels and Brent Laboratories (£540).

The Benevolent Fund had not yet reached the target of £5,000, standing at present at £2,500, to which would be added the Association's share of the proceeds from the "Blithe Spirit" première, which he estimated would be about £2,400.

The report was adopted.

Motion Withdrawn

The Annual Report and resolutions were then considered.

Resolution 1, concerning a probationary period clause for the admittance of new members, was withdrawn by the proposer, Data Films.

Nazis and Fascists Banned

Max Anderson, for Realist Film Unit, moved that: "This A.G.M. congratulates the A.C.T. General Council and the Crown F.U. for their swift and energetic action which prevented a Fascist

continuing in employment in the industry.

"Further, this meeting instructs the G.C. to do its utmost, by representations to the British Government and in the world Press, to see that no Fascist and/or Nazi be employed in the film industry, either in this country or any of the liberated countries."

Mr. Anderson reminded the gathering of the recent news of Nazi brutality that had reached this country. Many of their victims had been German T.U. members. It was up to them to see that the film medium was kept clean from any Fascist or Nazi propaganda.

The motion was carried, only three members voting against.

Max Rosher, Denham, moved a resolution urging that the G.C. takes steps to ensure one half-day holiday each week (preferably Saturday afternoon) for all members. With continuous production in the studios, he said, many members had difficulty in doing any shopping, and were only able to find time for an occasional haircut.

George Elvin (Secretary) said that the G.C. agreed with the proposal, but that members should realise that there is a half-day holiday allocated in the new Studio Agreement, which was not at present observed, and that they did not want the resolution to bind them to a 54-day week, since they would join with the T.U.C. after the war in asking for a 40-hour week.

Marcel Varnel reminded members of the difficulty of many producers in engaging extras for Saturday work, especially if that day was going to be a half-day holiday.

The resolution was passed.

Continuity of Employment

Dan Birt moved the Film Producers' Guild resolution that: "This A.G.M. wishes to register strong opposition to a return to the pre-war basis of film-to-film employment in features with its disastrous spells of unemployment, and advocates that employers work out their programme of production in a way that will make it possible to ensure smooth continuity of production."

Miss A. M. Cooper, Pathé Lab., suggested that a retainer system might be initiated for "off" periods.

After further discussion, the resolution was passed.

Peter Hoyle, Merton Park, then moved that: "There should be one national agreement covering all grades throughout the Industry."

He said that in the future A.C.T. would be confronted with many vital problems to solve. -E.T.U. and N.A.T.K.E. had a national agreement which meant that they could argue as a united body.

B. Crick, for the G.C., said that the policy should be supported on a long-term basis. Their future agreements should be made so that they would be enjoyed, both in respect to wage standards and conditions, by all their members.

Dan Birt, Denham, did not want to wait for such an agreement to be made possible under a long-term policy. He suggested that the new studio agreement should be made the basis of a national agreement, adding to it other grades which would cover the rest of

the Industry and incorporating of agreements as they came to an end. He supported Mr. Crick's remark about the fantastic difference of wage which exist between members of the same work on feature films and short subjects.

On being put to the vote, the resolution was carried by a large majority.

E. Jones, Technicians, moved a resolution that the G.C. should move against victimisation of members by employers.

Ray Elton, Verity, said: "There are two kinds of victimisation—one act and the other policy. There is possibility of Arthur Rank becoming president of A.C.T. It is not impossible we are allowing employers of labour take office in A.C.T. and become members of the G.C. Some are good members and are doing a good job. But what might happen if the practice should spread?"

Frank Fuller, Olympic, referred to number of laboratory employees who not like victimisation cases being taken up. It was easy to get laboratory jobs to-day.

The resolution and the amendment were passed.

Paragraph 16 of the Report (In Union Co-operation) was then read.

Ray Elton said that he considered this of great importance. A.C.T. had not found the solidarity that had been established by N.A.T.K.E. and E.T. Those unions had always given general support to A.C.T. He was looking forward to the day when they could have a hand-in-hand agreement with other two unions.

Education and Germany

Later in the meeting Ray Elton moved a resolution concerning post-war Government film production, which he considered advisable.

R. K. Neilson Baxter said that G.C. agreed with the principles expressed by the resolution. He suggested establishment of a Government Film Board to advise on production.

The resolution was carried.

High Budget Pictures

Jack Asher, G.B., moved a resolution expressing concern at the tendency to produce high-budget pictures to the exclusion of medium-cost productions.

C. Wheeler said that the General Council was satisfied that there was a lot of wastefulness, not only of technicians, but of money. The resolution was carried.

In the light of the resolutions concerning the Monopoly Report and Government continued production, World War withdrew a resolution concerning replacement of studio equipment after the war, together with an amendment withdrawn by Denham, for future consideration by the General Council.

Ray Elton moved for Film Producers' Guild that joint production committee minimum wage agreements and other means of collaboration between managers and T.U.s should continue after the war. The resolution was carried.

"Overtime" Ban Threatened

S. Bramson, on behalf of the G.C., referred to section 15 (Laboratories) of the Annual Report, which outlined difficulties arising out of negotiations between A.C.T. and the laboratories for a new Standard Agreement. He moved that:—

"This A.G.M., having received report of the negotiations between Association of Film Laboratory Employers and the union's representative for a new Standard Agreement, regrets the fact that negotiations have not been concluded."

"It endorses the resolution passed at the mass meeting of laboratory members on Sunday, April 8, and notes the refusal of the laboratory employers to discuss the points made in the resolution."

"It accordingly reaffirms its full support of the laboratory members' economic demands and instructs the General Council to take all necessary steps in order to achieve them."

The fourth suggested line of action recommended an all-members overtime ban.

He said that recent progress in negotiations had brought about an agree-

April 26, 1945

"We Are Dealing with a Political Issue"**Studios are Dependent on the Immediate Legislation of the Monopoly Report—Present Quota Unsatisfactory—Rank Criticised**

GET on with the legislation of the Monopoly Report, for the future of the Industry depends upon it. That was the attitude taken by A.C.T. members in a lengthy debate on a composite resolution concerning the Report, which A.C.T. has agreed with in full. The "unsatisfactory condition of the present Quota Act" was also discussed.

J. D. CHAMBERS, Data F.U., moved that:—

"This A.G.M. welcomes the Monopoly Report. It urges immediate legislation to implement its recommendations and is disturbed by the lack of evidence of Government desire or will to do this."

"It regrets that the Report did not examine the encroachment of commercial monopolies on to educational film production, and recommends the President of the Board of Trade together with the Minister of Education to take steps to ensure an adequate supply of independently-produced educational films."

"It instructs the General Council to use every means possible, including direct approach to Members of Parliament and the Labour Party to have the Report implemented by legislation. In addition, it instructs the General Council to prepare a scheme for the future of the industry on the lines of the A.C.T. Memorandum to the Board of Trade."

"Once this scheme is agreed, A.C.T. should do everything possible to make it widely known and accepted to replace the present unsatisfactory Quota Act which expires in 1948."

Danger of "Boom"
He said that it looked as though nothing would be done to implement the Report unless pressure was brought to bear. There was great opposition to the Report as members would have seen from the Trade Press reports.

The recently reported interview with David Hand, who is in this country to produce cartoon and educational films for Mr. Rank, suggested to him the expansion during the last film boom. There was bound to be a boom after the war. Members knew the result of the last boom.

"They," he said, referring to the Rank organisation, "are afraid of Government control because it may be a 'left wing' Government. We are dealing with a political issue."

He said that it was a disgrace to A.C.T. that the C.E.A. should have 80 per cent. of their members subscribing to a political fund, while A.C.T. had only 20 per cent.

Mr. Rank was a propagandist. He could see a great danger in his production of educational films which would influence our children.

FRANK SAINSBURY, in seconding, urged

that part of the resolution referring to the Government production of films.

RALPH BOND said that the General Council was in full agreement with this resolution. He referred to the Quota Act, which he said should be given very serious consideration by members before 1948. British technicians had proved their worth.

"There is No Monopoly"

MAX KOSHER, Denham: "I don't think there is a monopoly in the business; there is a tendency towards it. That has been checked by the Government. Now we have been asked to vote against the monopoly and give the Government a monopoly in the business."

A. COOPER, Technicolor, said that with a monopoly held by an individual, if it were to educate your child that child could be made a Tory, a Catholic, or anything on which that monopoly wanted to exert influence.

H. HARRIS, Denham, referred to the monopoly of the Americans. He said that at least Mr. Rank had given them a chance to get British pictures on British screens. A.C.T. should be grateful to him for that.

Mr. CHAMBERS, in replying, said that if there was no monopoly, why had Michael Balcon come to an agreement with Eagle-Lion for the distribution of his films?

Referring to the film "The Agitator," he expressed regret that technicians had allowed the picture to be made without striking. It was an example of the type of film which could be made by Mr. Rank, and with monopoly there would be nothing technicians could do, because they would have no other jobs to go to.

The resolution was passed by a large majority.

ment by employers to institute a wage formula, which would in certain ways provide similar salaries to American laboratory employees. But the employers had subsequently wanted to change certain clauses.

As the agreement stood, a laboratory worker earning £3 10s. now would in future earn £6 3s. But he urged the members not to accept the agreement unless the employers withdrew their demand for the alteration of these clauses.

G. Wheeler and the Studio Section had fought against an "indefensible existence." They should now support their fellow-members. The clause which the employers wanted amended in the laboratory agreement would make a completely elastic working week—working times at any hour—but no additional benefit.

F. Baker, Pathé Lab., asked members for their support in an overtime ban if necessary.

A. Cooper, Technicolor, reminded members that certain laboratories work in shifts for a 24-hour day, and there could be no overtime ban for them.

Mr. Bremson, replying, said it was the opinion of the G.C. that an overtime ban would work. The matter had somehow to be brought to a satisfactory conclusion.

Foreign Technicians

Jack Asher, G.B., moved the resolution that "in order to protect the rights of the Forces members to return to their jobs... it is totally unnecessary to import foreign technicians unless a proper reciprocity scheme is operated with foreign unions. To implement this, we call upon all members to stand solid on a closed shop principle."

G. K. McCallum, of Denham, moved an amendment, which suggested that, whereas Denham agreed with the resolution in whole, it was considered that there was ground for certain exceptions. The amendment was lost (72-140). The resolution was carried.

Post-War Employment

Max Anderson, R.N. unit, for the General Council, introduced the Appendix A to the Annual Report on "Post-War Employment in the Film Production Industry" (previously reported in the KINE). There were, he said, more than 800 serving members to be considered.

N. Waxman, R.A.F. unit: "You have already passed a resolution to ask the Government to keep the Service units going, and now you are talking about post-war employment for Service members."

George Elvin asked members to let the G.C. have any suggestions which they could further discuss at their next meeting.

Apprenticeship Scheme

Miss Kay Mander, speaking for the General Council, introduced the Appendix B of the Annual Report, "Apprenticeship in the Film Industry" (previously reported in the KINE).

"We feel that there will be some reluctance on behalf of the employers to commit themselves," she said, "but they must be made to commit themselves. It is a vital subject."

"This Is An Insult"

The President, on asking a delegate of G.B. Screen Services to move a resolution concerning the position of A.C.T. in politics, was informed that G.B. S.S. members had left a note.

This note stated: "Regret absence. Please propose motion.—Enid Mansell."

Sidney Cole: "This is an insult to the meeting."

Electors of Officers

Officer for the coming year are:—

President, Anthony Asquith; vice-president, C. Wheeler (Studio Section); Ralph Bond (Short Section); A. Cooper (Laboratory Section); Kenneth Gordon (New-reel Section); and Sidney Bremson; treasurer, R. K. Neilson Baxter (re-elected); and trustees, Geoffrey Bell and Basil Wright (re-elected).

General Council: Max Anderson, Sidney Cole, Percy Daxton, Desmond Dickinson, Ray Elton, Alan Jagg, Alan Lawson, Kay Mander, and Ivor Montagu. Laboratory members of G.C.: F. Baker, G. Edwards, Frank Fuller, George Irons, Miss F. Munden, and L. Pryor.

INTERNATIONAL FILM T.U. SUGGESTED BY FRENCH DELEGATES

THE formation of an International Committee of Film Technicians' and Film Workers' Trade Unions was proposed by the French delegates who addressed the meeting. Louis Daquin (General Secretary of the Syndicate of Technicians) and Charles Chezeau (General Secretary of Syndicate of Film Workers).

The chairman indicated that the resolution was high in priority for consideration by the incoming General Council.

The resolution states that the International Committee should consist of representatives of all film Trade organisations of democratic nations, and should be affiliated to the International Trade Union Federation.

The resolution continues: "Now, more than ever, the film medium must become the universal language of all people desiring Justice, Liberty and Peace. For this resolution to be rapidly acted upon we ask you to send to Paris a delegation from your association in view of establishing the basis of the I.C.F.T.U."

The proposition was greeted by members with loud and prolonged applause.

Co-operative Control

In his address to members, M. Chezeau said that since the

French liberation, studios and cinemas belonging to collaborationists had been confiscated by the State. His organisation was asking that this property should be placed under the direction of the workers and technicians, to be operated on a co-operative basis.

He was sure that his request would be granted.

Referring to the present organisation of film Trade employees, he said that from 1936-38 workers and technicians were in the same organisation, under which condition France had produced her best films.

Since the liberation they had formed a national syndicate for all film employees. This was in two sections—one for technicians, the other for workers; but it operated under one General Council, composed of representatives of each section.

These organisations looked forward to an extensive export of French films.

Louis Daquin spoke about the French ordeal of five years under Nazi control—the one spark of light had been the B.B.C. broadcasts.

M. Demidoff, of the Polish Film Unit in this country, spoke briefly about the co-operation which was being given in British studios to members of the Polish Industry. Poland at one time produced 30 feature films a year. The German aggression had lost them all but a few of their technicians. The Polish film industry was grateful for the way new technicians were receiving tuition in this country.

Films Will "Educate" the Nazis

"Kine." Cable from "Motion Picture Daily," New York

IT IS LEARNED that O.W.I. Director Elmer Davis is now conferring with Eisenhower and other military officials in Paris and London concerning the regeneration of Germany after fighting is over—principally through films teaching democracy.

PRESIDENT TRUMAN is considered to be very friendly to the film industry.

U.S. has thirteen features completed worth \$30,000,000, but cannot realise because of print rawstock shortage Carl Leser-man declares.

THE GOVERNMENT freezes studio strikers and non-strikers in an attempt to break the strike deadlock.

GOVERNMENT agencies, news-reel and the film industry are combining to give fullest pictorial publicity to the San Francisco conference. Planes will fly copies to Britain.

KINEMA SHARES PAUSE IN BUDGET WEEK

By the City Editor

THE Budget overshadowed the cinema market in the early part of the week, and prices were irregular.

A.P.P.H. were a bright feature at 29s. 3d., a gain of 2s., while British Lion rose 1s. to 13s. Madame Tussauds preferred were also 1s. higher at 22s. 3d., while P.C.T. "A" pref. gained 9d. at 31s., and the "B" pref. 6d. at 35s. 3d. Scophony 5s. shares continue to rise, reaching 5s. 9d., a further gain of 3d., while Twentieth Century recovered sharply to 4s. 6d., against 3s. 10½d., the 6 per cent. pref. put on 6d. at 8s. 9d.

On the other hand, Cine Television were down 1s. at 9s. 6d.; Kinemas down 3d. at 8s. 7½d.; Moss Empires down 3d. at 42s. 6d.; and Odeon lost 9d. at 42s. 3d.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. 71/-		
Assoc. Brit. Pic. Corp. 5/-		
Ord. 22/-		+ -/3
6% Pref. 27/6		
4½% Debs. £107		- 15/-
A.P.P.H. Ord. 29/3		+ 2/-
Brit. & Dom. Films (12/-) 22/6		+ -/3
Brit. Lion 7½% Pref. 10/- 13/-		+ 1/-
Capital Prov. News 5/- 5/1½		
Cine. Television Dfd. (6d.) 9/6		- 1/-
Dufay-Chromex 5/- Ord. 4/-		
Gaumont British Ord. 10/- 21/-		
"A" Ord. (5/-) 10/9		+ -/1½
5½% 1st Pref. 23/6		+ -/3
4½% Debs. £104		
General The. Prefd. (6/8) 12/6		
6½% 1st Mort. Deb. £105		+ 10/-
Kinemas (5/-) Ord. 8/7½		- -/3
Mde Tussaud 1/- Def. 2/10½		- -/1½
£1 Prefd. Ord. 22/3		+ 1/-
Moss Empires £1 Ord. 42/6		- -/3
£1 Cum. Pref. 23/1½		
Odeon 5/- Ord. 42/3		- -/9
6% Pref. 25/9		
Odeon 5% Debs. £104½		- 15/-
P.C.T. 10% cum. Pref. 35/3		+ -/6
7½% "A" Pref. 31/-		+ -/9
7½% "B" Pref. 31/-		
Const. 7% Pref. 27/4½		
Scophony (5/-) 5/9		+ -/3
Sound City (Films) 6% Pref. 13/9		
Stoll Th. Corp. 17/6		
Twentieth Cent. Ord. (5/-) 4/6		+ -/7½
6% Pref. (10/-) 8/9		+ -/6
Union Cinemas 1st Pref. 22/-		
2nd Pref. 21/9		
£1 shares unless otherwise stated.		

NEW PRIVATE COMPANIES

Bentluek Equipment, Ltd.—Registered April 16. Capital, £4,000 in 4,000 shares of £1 each. Manufacturers of and dealers in furniture and equipment for theatres, cinemas, etc. The directors are Joseph Pollard, Oaklea, Atkin Lane, High Oakham, Mansfield, Notts; Mrs. E. Hardy, 175, Nottingham Road, Mansfield, Notts. Registered office: Bentluek Chambers, Market Place, Mansfield, Notts.

East Barnet Cinemas, Ltd.—Registered April 12. Capital, £100 in 100 shares of £1. Objects: To carry on the business of cinema proprietors, etc. The first directors are Walel Fellows, 113, Grove Hall Court, N.W.8 (director of Park Theatrical Productions, Ltd.); Lionel P. Robshaw, Peak House, Sidmouth. Registered office: 37, Bedford Square, W.C.1.

MORTGAGES AND CHARGES

Ritz (Golear), Ltd., Kinema proprietors, etc., Ripon.—Mortgage on Ritz Picture House, Golear, dated March 24, 1945, to secure £5,000. Holder: A. R. Wood, Tadcaster.

MANX CHAIRMAN HAS PESSIMISTIC OUTLOOK



The latest Formby is I DIDN'T DO IT. Columbia will be Trade showing it shortly

V-DAY: SPECIAL NEWSREELS ARE BEING PRODUCED

Newsreels' Arrangements for Filming Celebrations

(By "Kine" Correspondent)

NEWSREELS have made elaborate arrangements for V-Day celebrations. Special victory editions have already been sent to some cinemas, the War Office has acquired copies of one of the reels for V-Day foreign and military exhibition, and special arrangements have been made for filming V-Day celebrations.

Castleton Knight, editor of the Gaumont British News, said that a special edition of the G.B. news has already reached contractors for V-Day screening.

It was made in secret at Shepherd's Bush, and was subsequently seen by War Office officials who ordered copies for military screening.

The reel has been made with Portuguese, Arabic, Italian and Turkish commentaries, and will be shown in those countries on V-Day, as well as in Germany, France, Belgium, Holland, Burma, India, Australia, S. Africa and New Zealand.

Not Stock-shots

"This newsreel is not a collection of pictures already filmed," Mr. Knight states, "but it is a studio production, dramatising the Services and their leaders. There is only one stock newsreel sequence, and in the English version there is no commentary. We feel that the cheering will be so continued that a commentary would not be heard."

A thousand Allied troops, including a bomber crew who flew over Berlin, U.S. Marines from N. Africa, Canadian men from Dieppe, and Russians, French and Poles were assembled for that picture at Shepherd's Bush.

The film also pays tribute to the

leaders of the Allied nations and to the people on the Home Front.

Piccadilly Floodlit

Piccadilly will be floodlit, a Movietone News official told me.

All newsreel companies will operate independently to cover V-Day Celebrations, but certain items will be covered by a "pool" representative. Such items will include the interior of Buckingham Palace.

The companies have arranged to give each other assistance with floodlighting wherever possible.

Movietone has prepared a similar V-Day edition. It has been edited by Charles Ridley, who was responsible for the "Lambeth Walk Burlesque" three years ago.

The Movietone special is not a full reel, it makes use of stock shots into some specially shot material, and has a short commentary.

Clifford Jeapes, of Universal, says that Universal News has a Victory edition prepared, which was made in a hurry several weeks ago.

Another reel is in preparation, and this will be of much better quality than the original production. It will be forwarded to cinemas early. The reel comprises commentary, stock and special material.

British Paramount News has nothing prepared. It is intended to cover V-Day elaborately when the time comes.

PRESIDING at the annual meeting of the Strand Cinema Theatre Co. (1920), at Douglas, F. P. Kearsley, said that although for some time after the outbreak of war plans of entertainment were adversely affected that company, in common with other businesses, had prospered with the armed forces. Less prosperous times loomed ahead, he feared.

The recent era of prosperity had enabled them to build a strong reserve fund, and, they hoped, adequate provision for the necessary renewals and renovations urgently required. War conditions had greatly increased running expenses, and as those expenses would survive, extra revenue would be required to meet them.

A final dividend of 12½ per cent making 15 per cent for the year was declared, and the accounts were approved.

T. Mawdsley was re-elected director, and Mr. Hughes, manager, and T. W. Cubbon, secretary, were thanked for their services.

A shareholder, T. H. Cowie, said he did not think they need be too pessimistic about post-war prospects. He thought there were prosperous years ahead, but every effort should be made to achieve the standard of efficiency that would be required by visitors to holiday resorts in the post-war years.

Will Stone Regains His Kinemas

SUCCESSFUL SIX YEAR TRADING

The success of an original financial experiment was signified Friday at a board meeting of Will Stone, Ltd., held at the K.R. offices.

Main business of the meeting was the redemption of the balance of the debentures outstanding at due to the renters.

This company was formed May, 1939, with Frank Hill, secretary of the K.R.S., as chairman, R. C. Fielder, F.C.A., as secretary, and Will Stone as director, for the purpose of operating the kinemas formerly run by Mr. Stone personally.

The primary object of the set-up was to enable Mr. Stone's indebtedness to renters to be liquidated. Debentures bearing interest were issued to accomplish this.

In the six years which have elapsed all the creditors have been paid and tax control settled. From now onwards the control of business reverts to Mr. Stone without any liability except that of current film hire.

RECEIVERSHIPS

Independent Film Distributors, Ltd. 111a, Wardour Street, W.1.—Norman S. M. Mathieson, of 34, Clement's Lane, E.C.4, ceased to act as receiver and manager on March 27, 1945.

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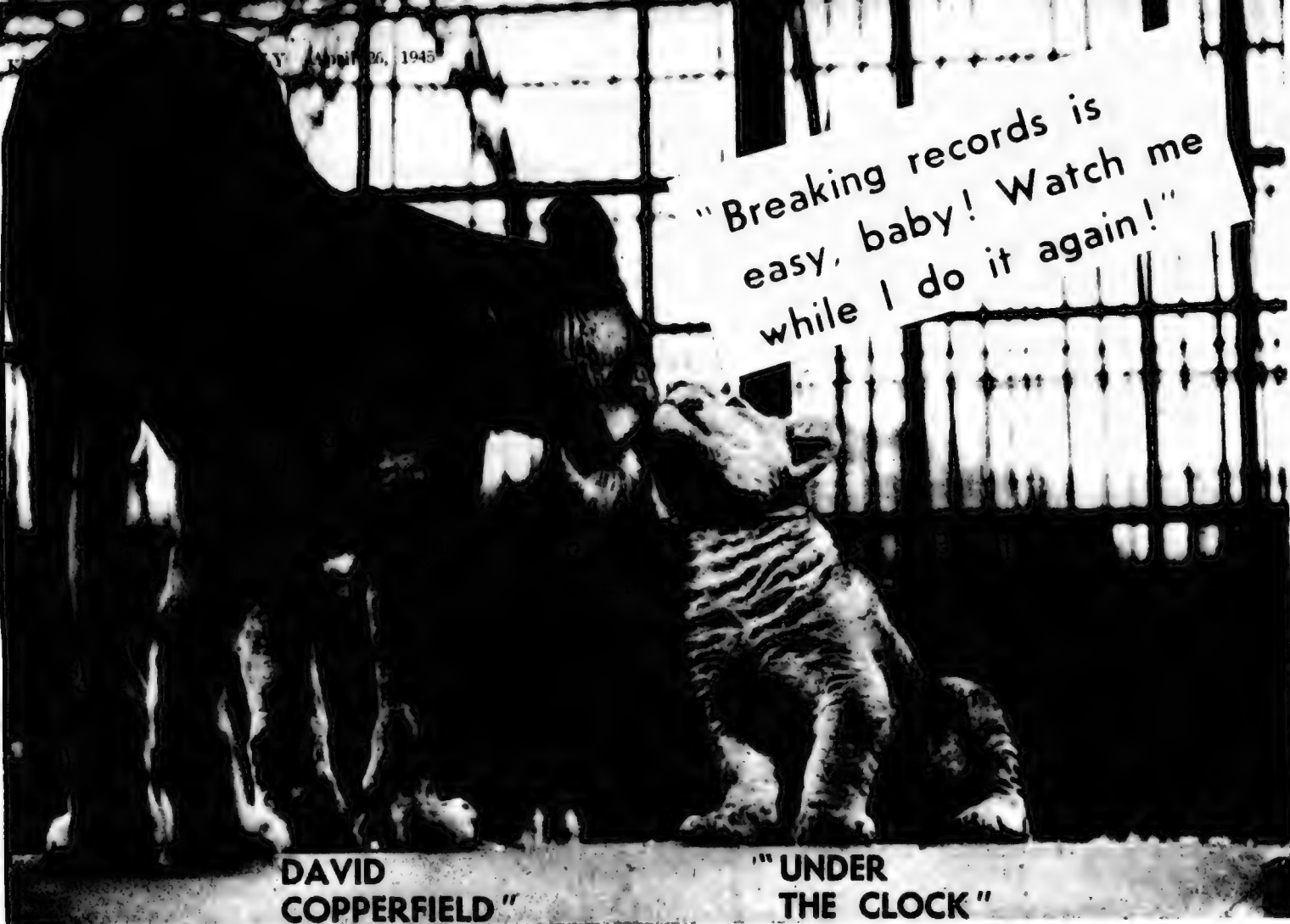
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Obituary

EARLY PIONEER SHOWMAN

William Pearson Baker

WILLIAM PEARSON BAKER, one of the four foundation members of the C.E.A. died at his home at Whitley Bay, on April 16. He was 69 and had been ill only a week.

One of the first exhibitors on Tyne-side, he is remembered by the older generation for his interest in the Old Ginnett's Circus, Northumberland Road, Newcastle—the site of which is now occupied by the Olympia cinema—from whence his boxing promotions were moved to St. James's Hall.

He had experimented with films at Ginnett's, and it was enough to convince him that the cinema was destined to be a great medium of popular entertainment in the future. With this in mind, he took over the Gaiety Theatre, Nelson Street, Newcastle, and gave regular shows in about 1910, when "Billy" Carr, thrice chairman of the Northern branch, was projectionist.

Change Overs

William Baker is believed to have been the first to introduce the cinema orchestra, and, certainly, he was among the first to experiment with twin projectors and to evolve a workable system of running through a picture without having to interrupt the show to change reels.

During the Great War he secured the Coliseum, Whitley Bay, and transferred the whole of his attention to that theatre, bringing to this seaside town such artists as Florrie Forde, Albert Whelan, Bransby Williams, and others. He helped to build up a first-class orchestra which was for a long time under the direction of the then unknown Billy Tennent.

A helper of local talent, Mr. Baker introduced Jane Carr to the film industry. He often lacked the old confidence in his own judgment when the talking pictures arrived, and when they ousted the silent films his active interest in the cinema rapidly declined.

Up to his death, however, he retained an interest in the Vaudeville cinema, Walker-on-Tyne, which he had owned for 30 years and which, latterly, had been controlled by his sons, Charles Leslie and Cecil Richard Baker.

Tributes were paid to the personality and work of Mr. Baker at the April meeting of the C.E.A. Northern branch.

Veteran Passes

The death has occurred at "Glebelands" of F. R. Griffiths. He was 76 years of age and started in the industry in 1894.

Mr. Griffiths was the founder of the New Bioscope Trading Co., from which he retired in 1932.

The 20th G.B. Junior Club in the Midlands is now in full swing. This is the one at the Gaumont Palace, Red-ditch, which was officially opened a fortnight ago. Manager A. Giles reports that the membership is steadily growing as the original members spread the news.



Fred Allen and Jack Benny in THE FIFTH CHAIR (U.A.), reviewed in this issue

STOCK CUTS THREATEN SCREEN TIME

K.R.S. Concern

DEEP concern was expressed at the K.R.S. Council last Thursday at the effects of the cut in raw stock made by the Board of Trade on supply of necessary prints for cinemas.

Members expressed the opinion that the basing of the cut upon consumption of the past year instead of upon allocation operated harshly upon users in that those companies which had exercised economies in use were being penalised.

It was felt that a meeting might be arranged with the Board of Trade to place the situation before officials at the earliest possible moment.

The President explained that the Board of Trade felt that with two years' experience of the allocation of film stock it could operate on those two years' figures without referring to the datum year of 1939.

On the general effect of the cut upon the Trade, it was felt that while it could just about make do over a short period, if the period were extended to six months it would constitute a menace to screen-time. It was questioned whether the Services were being as economical in the use of film as it might be, and one member said that although he had been a strong advocate of providing films for the troops, the present situation did not warrant the waste of film involved in the supply of 146 copies of a film as had been the case, instead of about 20 or at most 35 copies. In these circumstances he thought it should be stated that civilians had stood enough and were having to put up with bad copies.

Dupe Negatives

The wisdom of a recommendation from the Services Committee that in order to expedite the supply of films to the Services permission be given to the D.A.K. to make a dupe negative from which prints could be made for the Army was at first questioned, but later approved. It was felt, however, that the negative should be made at the D.A.K.'s own expense, but should remain the

property of the renter. This was approved.

D.S.N.E. Acting Irregularly

Another matter which raised a great deal of questioning was the action of the D.S.N.E. in taking over static theatres in liberated countries far behind the fighting line and charging admission to soldiers without notifying the K.R.S. of the theatres so acquired.

The President said he had had conversations with the officials concerned and it had been arranged that payment on a percentage basis should be made, dating back to April 1.

Members felt the action of the D.S.N.E. had acted very irregularly in taking over static theatres and showing films in them without notifying the fact that this had been done.

There were now 66 theatres in Italy and 30 in France and Belgium operated by D.S.N.E. and only a few of them had been notified.

K.R.S. Picks its Report Representatives

The K.R.S. representation at the Trade's meeting with the President of the Board of Trade, when the reports on the Monopoly Report will be discussed, was considered at last week's council meeting.

It was hoped that the Society might have four representatives, in which case Sam Eckman and Jos. Freedman will represent American interests, the President being left to choose from British members from those who are not selected to represent British producers by the B.F.P.A.

It is the wish of the Board of Trade that the members attending the meeting shall be as low as is reasonably possible.

The C.E.A. with a larger number of interests to serve is expected to be represented by six members.

Blackpool to Double S.O. Contribution

The charity contributions from the Sunday opening of cinemas in Blackpool is again being revised, and, this time, doubled.

Following the Watch Committee's decision this week the contribution to charity has been put up to £2,000 a year.

During the past 13 years, since 1932,

STAFFS WILLING TO WORK ON V-DAY

MANY exhibitors in the Manchester area have called meetings of their staffs and favourably discussed with them difficulties which might arise on V-Day and immediately after, and have invited their co-operation in providing entertainment for the public on the official national holidays.

The matter came under discussion at the meeting of the Committee of the Manchester and Salford branch, at which T. S. Dawson presided.

Arising from discussion on the report of the last General Council meeting, it was remarked that in spite of the recommendation that all but West End cinemas should be open on V-Day and the day after, there might be so many staff absentees, especially keymen, as to make it difficult for some theatres to operate. Contact had been made with the Manchester Chief Constable in case he wished to make a pronouncement or perhaps to express the hope that cinemas would open, but he declined to take any responsibility in the matter.

H. NEWBOLD said he had had a discussion with the Deputy Chief Constable of Salford, who indicated that the view of the local police was in favour of the cinemas being open.

L. LEWIS suggested the advisability of frank discussions with staffs with a view to securing their full co-operation in any arrangements to open.

Staff Response Excellent

A. SNARE: Our staff has already given an undertaking to come in; they needed no persuasion. It was a voluntary decision.

THE CHAIRMAN: I had a talk with my staff, and the response was excellent.

It was stated that one group of cinemas had had cards printed, for use if need be in cases where halls had to close owing to shortage of staff, explaining that the closure was due to "staff holiday." Concerning attached cafes, it had been decided to close these from an early evening hour.

Why Rowdysm?

W. MILLER: I do not understand why they should fear rowdysm or sabotage in the West End and not in the City of Manchester.

THE CHAIRMAN: London does react differently from other parts of the country. We have to face the fact that there is a risk of outbursts of rowdysm.

Suggested Pool of Key Men

W. A. HOCKMAN did not think anyone outside the city area had much to worry about. Members of his staff had assured him they would come in during the vital period. There ought to be no case with which the enterprising showman could not deal effectively. Admittedly, at a small cinema, the absence of a key man might stop the show. It might be a good idea if the Secretary could arrange for substitutes to be available from a pool, should let-downs occur. This would be a most useful service.

It was agreed that the matter be further discussed at the quarterly general meeting.

something like £9,000 has been contributed to charity. It began as £450 a year, was increased to £725 in 1937, and later raised to £946.

This is by no means the whole of the contribution made by the cinemas of Blackpool to charitable causes, for they help to raise more than that amount every year by the loaning of theatres and cinemas for charity.

NORTH IRELAND FAVOURS BUILDING REGULATION

Over-Seating to be Tackled and Priorities in Construction

THE full committee of the Northern Ireland C.E.A. is to carry out an inquiry into the post-war kinema requirements of the area and to submit its findings to the Ministry of Commerce, which had applied to the branch for information concerning the issue of licences for the building of kinemas. During the discussion objection was raised to the possibility of the regulation of the industry by civil servants.

The matter arose as a resolution by STANLEY BASS that the minute of the branch meeting on February 27 instructing members to reply direct to the Ministry should be rescinded and that a reply should be made by the branch to the Department's letter of February 19.

LOUIS HYMAN, the chairman, referred to the importance of the subject which was vital to all Northern Ireland exhibitors whose future possibly depended upon the result of the debate.

Mr. BASS went on to say that in order to reply in a satisfactory manner to the letter, it was decided to ask the Committee to appoint two sub-committees—one for Belfast and one for country areas, to inquire into the requirements of the Trade regarding building in the various areas.

Terms of Reference

As a guide to sub-committees in their work, a standard of seating capacity per 1,000 of population should be indicated, and local conditions are to be taken into consideration by the committees.

Each sub-committee to consist of three members who are kinema proprietors. The sub-committees are to take evidence from the existing proprietors in each area concerned.

The term "proprietor" is understood to be (a) sole proprietor, (b) an active partner in a partnership, (c) director of a limited company owning more than 5 per cent of the total issued share capital.

The report of the sub-committees to be presented to the C.E.A. Northern Ireland branch for forwarding to the Ministry of Commerce, either in full or abridged. Such report should be a basis for kinema development in Northern Ireland.

Priorities

It is also proposed that building be authorised as follows: First priority—kinemas destroyed by enemy action; second priority—kinemas destroyed during the war but not by enemy action; third priority—to those who had sites and plans for building pre-war, and whose building was stopped by the outbreak of hostilities, provided that the report agrees the need of a kinema in that particular area; fourth priority—all other kinemas to be built in accordance with the report.

Members' Questions

M. LOGAN (Supreme Cinemas) asked whether the committee had the sole decision. For instance, there was a site acquired pre-war in the Crumlin Road area of Belfast. He and others had been asked some years ago by Union to sell, but they all had refused and had been threatened with "We will build against you." The area had enough kinemas already, and he did not think that that site should be built upon.

S. KNOX (Willowfield): Suppose a kinema wished to extend, would that be considered a priority?

JAMES CURRAN (Curran Theatres) said if two people had sites in the same place, how would the committee decide. There may be only need for one, which one is to go?

F. DOHERTY (Stross Cinemas): Regulation 56a is only a war-time regulation and should disappear when materials are available; why give the Ministry a hold on the industry?

The Reply

The CHAIRMAN, replying, said that the ending of Regulation 56a was a matter for the Ministry, but he could not see it being abolished for some years. Members who wished to extend their houses would undoubtedly get preference from the Ministry. The sole decision who should or should not build would not rest with the committee, who would only bring in their recommendations. The Ministry of Commerce would make the final decisions after giving careful attention to all the facts placed before it.

Possible Split

F. DOHERTY said he opposed the resolution. The weak spot was the setting up of committees to sit in judgment on fellow-members. Someone was bound to be dissatisfied. It might lead to ill-feeling among members.

T. H. MACDERMOTT (Classic) said that Mr. Curran put his finger on the crucial point. The resolution set up a core which might lead to a rot. Decisions might be arrived at which would antagonise individual members, and this could lead to the splitting of the branch.

The position was full of anomalies. They had three houses in one town of 5,000 people; and two in a town of 17,000. He could go on giving many such instances. The resolution, in his opinion, condoned Government control of the industry. His great fear was that they would set member against member.

Priorities Criticised

J. D. RUSSELL (A.B.C.) said that he objected to condition three of the resolution. Some of them had had sites and plans before the war and would have built by now but for the war.

J. CURRAN said he felt they should try and get some agreement among members on restrictions. He knew of at least half a dozen cases where two kinemas were planned and there was only a need for one. What procedure were they going to follow?

FERRIS POUNDS (Irish Theatres): I would suggest that the man who bought the site first get the preference.

F. DOHERTY: The man who applied for a licence first should get the priority. In 1936-37, 38 sites were bought for strategic reasons and you could also build as many kinemas as you liked.

ARCHIE HEGGARTY (Irish Theatres): You do not buy sites for a joke. Mr. Doherty does not realise that when you buy a site you commit yourself to certain big stipulations regarding what you shall spend and do. Only the war has held up some of our building.

HARRY WILTON (Troxy) said it was in the interests of every member to take up a friendly attitude to each other. They should try and evolve some basis to fight the menace of overbuilding on the territory.

Safeguards Needed

FERRIS POUNDS said that the policy and purpose of the C.E.A. was to protect the exhibitor. When the 1931 Northern Ireland Cinematograph Act was being drafted members of the Trade gave advice to the Government and saved the Trade from chaos. He felt

they should co-operate with the Ministry on overbuilding.

H. S. McMURRAY: What about outsiders? What safeguards are members going to get against these people building against us?

MEMBERS: The Ministry of Commerce. NOEL DONAGHY (Omagh): Local authorities will be able to ban them by the Town Planning Act.

BERTIE WALSH (Supreme Cinemas) pointed out that cut-throat competition by buses had been overcome by the Government's intervention. The letter from the Ministry would be best for them in the long run.

Speculation in Sites

EDWARD BUCKLEY (Royal) said that the letter stated everything clearly. They should co-operate with the Ministry or they might be left in the soup. Housing would come first. Speculation was already going on in sites for kinemas.

The CHAIRMAN said that if they did not look after themselves who would? Outsiders might get in and build in key points with the result that 30 to 40 existing kinemas might be put out of business. The branch was there to protect its members; either they advised the Ministry or the Ministry would do as they pleased.

Mr. BASS said that the report would be a very valuable document and would show where one could or could not build with a reasonable chance of success. There were lots of places in Northern Ireland where kinemas were needed. He asked members to take up a common-sense attitude. The branch could always upset or amend the report and the local man would get every opportunity to put up his case.

A Solution

B. K. McGUIGAN (Ballycastle) said they had the alternative of Government control and no choice or Government control with the Trade giving advice. They should reply to the Government approach. They did not want their industry regulated by civil servants who had not the least idea of their business. He felt that they should first rescind Minute 4 of the February meeting and then proceed to discuss the rest of the resolution.

This was agreed to.

Mr. McGUIGAN, continuing, urged that the sub-committees were too small and that all interests should be represented, including the circuits. There should be no distinction between any members. Their committee was representative of all sections and had no stooges. The position was different in some other branches where the circuits ordered their people to turn up and vote as ordered.

June Report Asked

Mr. BASS agreed to amend his resolution to read that the full committee of the branch carry out the inquiry.

This was put to the meeting and carried by an overwhelming majority, only three voting against it.

A proposal by Mr. McGUIGAN that the report be presented at the June meeting was approved.

Charles Laughton in the Universal production THE SUSPECT, recently Trade shown by G.F.D.

S. Wales to Open on V-Day

THE only matter of importance discussed at the monthly meeting of the South Wales and Monmouthshire branch of the C.E.A. was that of Victory Day arrangements. It was decided that kinemas in the area should open.

The delegates to the General Council, Merrills and Berriman gave their report of the proceedings of the last meeting and mentioned that the West End kinema had decided to close, but so far as they could gather exhibitors throughout other parts of the country intended to remain open.

Bonus-To Whom

Referring to the report suggestion emanating from the employees' organisation, that in order to mark the victorious conclusion of the war, exhibitors might feel inclined to give a bonus to their employees, Charles Isaacs (Bridgend) expressed the view that it would be more fitting if they gave it to their men of active service.

Duty to the Public

The SECRETARY (W. J. Fooks) said it seemed to him they had a duty to the public to open their kinemas as possible. He did not think they would have the mafficking which followed the last Armistice Day. The people would not want it. The noisy people would not go into their kinemas; it would be the pubs, they would see. Then there would be others who would first go to church and afterwards, needing something further to occupy their mind, would seek the kinemas.

He did not think they should remain open late, but he thought they would not be wrong in passing a resolution recommending every one of their members to do the best he could in the matter of opening.

Mr. Fooks agreed that there was something in what Mr. Isaacs had said about the men who had joined the Forces, many voluntarily, and thought that if they had any money to spare those men should not be forgotten.

Will Open

A motion by ARTHUR B. WATTS that they should recommend members to open received a seconder, but Cus. ISAACS moved an amendment that they should close on the first day. This also found a seconder, but on being put to the vote the original motion to open was carried by a good majority.



"Czarina," Ernst Lubitsch's comedy romance for 20th Century-Fox, will have its premiere at the Odeon, Leicester Square, on Thursday, May 10, proceeds to be devoted to the British Aid to China Fund. Tallulah Bankhead heads the cast which includes Charles Coburn, William Eythe, Anne Baxter, and Vincent Price

Rating Procedure Needs Early Overhaul

MANCHESTER DISCUSSES SALFORD PROBLEM

A LENGTHY discussion on various aspects of the assessment of cinemas took place at last week's committee meeting of the Manchester and Salford branch, which considered the implication of the recent successful appeal at the Chester Quarter Sessions. The need for a national standard basis of valuation was emphasised, and a test case in the Lords, if necessary, was advocated.

The subject arose from a letter to the branch from Sydney H. and D. Motion, inquiring if they could be of any assistance to Salford exhibitors in dealing with the proposed further revision of cinema rating assessments—the second since the outbreak of war.

THE SECRETARY: Has any exhibitor any idea what increase is proposed?

A. SNAPE said he understood a meeting had been held but stood adjourned. In view of the successful appeal which had been made at the Chester Quarter Sessions, he thought the "red flag" could be put out.

In this appeal case, it was argued that on arriving at a basis of assessment, E.P.T. must be taken into account and that E.P.T. was an expense before computing profit.

If the Government allowed Entertainment Tax as an expense against trading E.P.T. should be subject to the same procedure.

When a corporation could see that a previous rating decision could be challenged, they might not feel very happy about the position. After all, there was very little more left to the cinema company after the deduction of E.P.T. than there was before the war. Apart from the local aspect, he did not consider there was any difference between taking off E.P.T. and taking off Entertainment Tax, and if one item was admitted, the other should be, too.

THE SECRETARY (T. E. Robinson): In other words, there is no increased fund

out of which to pay extra rates, owing to E.P.T.

Diddling the Government

A. SNAPE: In effect, it means that when local authorities increase assessments, they are diddling the Government; if we diddle the Government we get imprisoned. My contention is that E.P.T. is a charge, not an allocation of profit.

W. MILLER suggested there were other facts in the Chester appeal case, quite apart from the points mentioned by Mr. Snape.

Mr. SNAPE said there were these two points:

(1) If excess rates were charged against cinemas the Government would be robbed of E.P.T.; (2) cinemas could not afford to pay extra rateable value, because they had no fund to enable them to do so. This was an argument for the Government and the Corporations to settle between them.

Mr. MILLER said the Salford authorities were going round cinemas, public-houses, and other places, with a view to the revision of assessments in an endeavour to avoid a 20s. in the £ rate.

"We have had this trouble with rating assessments for many years, and unless we go to the House of Lords and get on with a proper method of cinema valuation, we shall continue to be in a mess. I think the C.E.A. should support taking a case to the House of Lords."

Mr. SNAPE: Salford was one of the first places to increase assessments, and other towns followed. It is worth a fight now to stop the trouble spreading. The rates are now 18s. 6d., and there is a water rate of 1s. 5d.

Overhaul Rating System

H. N. NEWBOLD thought the whole of the rating system should be overhauled to equalise the burden of rates. Towns which had suffered depression or poverty were highly rated, whilst seaside towns (for example) which had enjoyed prosperity were rated low. That was an anomaly that ought to be corrected by the Government. Salford was a good example of a city which had suffered from periods of acute depression. There was something to be said for a uniform system of rating for all towns—an average rate for the whole country.

Commenting on the discussion, W. A. HOCKMAN remarked, "It is extraordinary that at a C.E.A. meeting one should hear an exposition for nationalisation."

The suggestion was made that the valuers for the various cinemas should meet at a round table conference to discuss the Salford situation. The subject will be put on the agenda for the next meeting.

NEW VIEW OF 16-mm. COMPETITION

May Cause Acute "Film Indigestion" Among Potential Patrons

APPREHENSION concerning the tremendous release of 16-mm. sets through disposal boards after the war was revealed at the last committee meeting of the Manchester and Salford C.E.A. It was suggested that the menace of serious competition might be prevented by the strict control of films.

Criticism was expressed of the new procedure of the Joint Conciliation Committee.

Particular mention was made of the likelihood of co-operative societies acquiring 16-mm. sets for installation in the numerous public halls which they controlled.

Secretary T. E. ROBINSON said the most common outlet for 16-mm. was the educational film, and in the future it might be expected most schools would be equipped with projectors. At present the public was suffering from indigestion of ordinary commercial product, and it was a complaint which he felt to be very prevalent. If children were to be educated by films to an increasing degree, there might be a tendency to regard the film as a medium of education and not as a medium of entertainment, and so the present indigestion ailment would become more acute.

Mr. Robinson expressed the view that historical films and costume films did not command much recognition as entertainment. Why? He believed the explanation could be traced to the showing of historical films in schools.

E. HANSON thought an approach ought to be made to the renters against feature entertainment subjects being put on 16-mm. stock when this might be used in competition with commercial entertainment.

The meeting supported the view that 16-mm. film shows should be brought under the regulations of the Public Health Act.

W. A. HOCKMAN: Who will go to a 16-mm. film show when there is standard film entertainment available? Does this matter affect commercial cinemas at all?

Barring Procedure

T. E. ROBINSON described the new procedure for dealing with barring complaints as "absolutely useless," and commented on the heavy weight of responsibility that devolved upon the chairman of the committee which was expected eventually to dispose of cases.

In discussion it was stated to be extremely difficult to find within the Trade a chairman who could be absolutely free of Trade interest and influence, and even if such a man could be found he would not be familiar with the conditions in the area from which the barring complaints arose.

T. E. ROBINSON: We have only touched the fringe of the troublesome subject of bars and have tried to settle difficulties as between independent people. The whole machinery of bars needs altering, and I think without the K.R.S. we shall not get anywhere. At present the K.R.S. are out of the committee, but can be referred to in the case of need. There are many anomalies. Bars are a monster, and we can't get away from it.

It was stated a Middlesbrough circuit theatre barred the whole of the four Northern Counties. This was "absolutely fantastic."

Passing the Buck

The attitude of the Association to collections for the Merchant Navy Fund was reported.

The Chairman, T. S. Dawson, remarked

it was a pity that some of the less glamorous appeals were treated less favourably than others. The buck had been passed to the branches.

Members commented on the trouble they had experienced in connection with collections at the theatres, owing to the difficulty of getting collectors or boxes, even with the Red Cross appeal. Boxes were still left at some theatres and money had been taken away without signatures being given.

It was agreed that members be advised at the quarterly general meeting to use their own judgment in dealing with the Merchant Navy appeal.

Alternatives to "Glebelands"

H. ABBOTT had raised the question of facilities being arranged whereby members of staffs, instead of going to "Glebelands" for a short period of convalescence, thus incurring a long railway journey, could go to places near home, say, Blackpool, Southport or North Wales coast.

T. S. Dawson said he had discussed this matter with Mr. Bromhead and was hopeful of something useful resulting from the suggestion.

Fluorescent Lighting

The SECRETARY referred to the formation of the Electrical Sign Manufacturers' Association. He said he had been advised by a local electrical man to go slow in the direction of putting up new signs, because of the tremendous advances which had been made in fluorescent lighting. These advances, he was assured, were revolutionary.

Tax Adjustment Needed

H. ABBOTT hoped that some adjustment would be made in Entertainment Tax, particularly in bridging the gap between the 1s. and the 1s. 9d. seat. It was surprising how many hundreds of people would prefer to wait in a queue rather than pay more than 1s. for a seat; they objected to paying the other 9d.

In Homage to a Friend

The CHAIRMAN announced that a letter had been sent to the U.S.A. Consul in Manchester mourning the death of President Franklin Roosevelt. Members stood silently for a few moments "in homage to a friend."

M-G-M Returns Home

Metro-Goldwyn-Mayer announce that their executive offices and the London branch are returning to 19, Tower Street. Telephone: Temple Bar 8444, as from Monday next, April the 23rd.

All matters relating to circuit bookings, theatre returns, accounts, advertising accessories and despatch should still be referred to Scotsbridge Mill, Rickmansworth. Telephone: Rickmansworth 3661.

It was reported to the York Corporation that A. Temple has lodged plans for the erection of a cinema at the junction of Carr Lane and Boroughbridge Road, on the Carr Grange estate.

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New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
*Denizens of the Wild (Renown)—British.	34 min. (U)	F. Ratcliffe Holmes, Elsa Tee.	Jolly animal featurette, companion picture to "Animal Wonderland."	Capital feature quota featurette. Great for kids.
Hortobagy ... (Film Traders, Ltd.)—Hungarian.	75 min. (A)	London	Study of the herdsmen of the Hungarian plain. Interesting but very drawn out.	Good specialised hall booking.
Let's Go Steady ... (Columbia)—American.	61 min. (U)	Pat Parrish, Jackie Moran, June Preisser.	Rowdy juvenile jitterbug jamboree. Young stars talented and energetic, but dialogue frequently unintelligible.	Second for swing fans. Safe for the youngsters.
*Old Mother Riley at Home (Anglo-American)—British.	76 min. (A)	Arthur Lucan, Kitty McShane, Willer Neal.	Well-staged, but artless slapstick comedy. Star in good form; story and supporting cast weak.	Title, star and quota comedy booking for industrial and provincial halls. Nothing seriously to harm youngsters.
Picture of Dorian Gray, The (M-G-M)—American.	110 min. (A)	George Sanders, Hurd Hatfield, Donna Reed.	Fascinating and intriguing macabre conversation piece adapted from Oscar Wilde's provocative novel. Acting very good and direction imaginative.	Outstanding proposition for adult audiences. Definitely not for youngsters.
Rationing ... (M-G-M)—American.	91 min. (U)	Wallace Beery, Marjorie Main,	Sketchy and protracted smalltown comedy. Story thin and co-stars below form.	Very moderate star booking. May please the children.
Sergeant Mike ... (Columbia)—American.	61 min. (U)	Larry Parks, Jeanne Bates, The Wonder Dog.	Unpretentious yet exciting canine melodrama with a Pacific war background. Dog star good and thrills convincing.	Reliable second for the populars. Good for juveniles.
Son of the Soviet East ... (Soviet Film Agency)—Russian.	57 min.	M. Kasymore, Boris Andreyes.	Thin story of heroic fighting on Black Sea coast. Good in parts.	For specialised hall booking. Good for juveniles.
Tahiti Nights ... (Columbia)—American.	62 min. (A)	Jinx Falkenburg, Dave O'Brien, The Vagabonds.	Colourful South Sea Island musical extravaganza. Story slight, but stars versatile and action lively.	Handy second for popular halls. Safe for youngsters.
*They Were Sisters ... (General-F.D.)—British.	115 min. (A)	Phyllis Calvert, James Mason, Hugh Sinclair.	Exciting domestic drama, adapted from Dorothy Whipple's best seller. Acting and direction good and atmosphere flawless. Feminine appeal terrific.	Excellent general booking. Safe for the family.
†Thunderhead, Son of Flicka (20th Century-Fox)—American.	77 min. (U)	Roddy McDowall, Preston Foster, Rita Johnson.	Pictorially exciting Technicolor equine melodrama, a box-office sequel to "My Friend, Flicka." Story adequate, cast good and horses and scenery superb.	Very good general booking. Great for the family.
Under the Clock ... (M-G-M)—American.	90 min. (A)	Judy Garland, Robert Walker, James Gleason.	Topical "boy meets girl" romantic comedy with a New York background. Story slight yet human, co-stars very good, and atmosphere excellent.	Very good star booking for the majority of halls. Safe for the family.
Unwritten Code, The ... (Columbia)—American.	56 min. (U)	Ann Savage, Tom Neal, Roland Varno.	Highly coloured romantic melodrama. Teamwork vigorous, action fast and thrills good.	Good pocket thick-car. Just right for junior.
		* A British Picture.	† In Technicolor.	

REVIEWS FOR SHOWMEN

The Picture of Dorian Gray

M-G-M. American (A). Directed by Albert Lewin. Featuring George Sanders, Hurd Hatfield and Donna Reed. 8,888 feet. Release May 28, 1945.

GRIPPING and fascinating macabre conversation piece, adapted from Oscar Wilde's provocative novel. Set in London in the 1880's, it illustrates the remarkable biography of a wealthy but susceptible young man who rashly accepts to hedonistic "live for to-day" philosophy of a persuasive and cynical friend; from thence on until his death by his own hands, remains young in looks, while his portrait, a lifelike impression of him in his prime, ages and shows in various stages the effect of its subject's strange and dissolute life.

It is not a particularly moral film, but nevertheless the fantastic relationship of "hero" and painting, effectively clothed and embroidered with the author's brilliant epigrams and aphorisms, holds and provides much food for speculation and serious thought. It is also artistic "perfect crime."

Outstanding proposition for adult, or rather sophisticated, audiences.

Story.—Dorian Gray, handsome young aristocrat, has his portrait painted by Basil

Hallward, an old friend. Dorian's spotless soul is reflected in the painting, but Lord Henry Wootton, a connoisseur of the arts with an unscrupulous philosophy of his own, determines to make a convert of the susceptible youth. Dorian falls in love with Sibyl Vane, a charming music hall singer, and wants to marry her, but Lord Henry suggests an unfair test of her innocence and virtue. She falls, and Dorian, temporarily disillusioned, rudely dismisses her from his life. She later commits suicide, and Dorian, in his grief, seeks forgetfulness in Lord Henry's evil doctrine.

He embarks on a life of lust and evil without losing his youth, but all the time his dissolute conduct is reflected in his portrait. He murders Basil, resorts to blackmail to cloak his crime, and even contemplates marrying Gladys, Basil's niece, but his portrait, now depicting a creature of indescribable loathing, finally unnerves him and he stabs it. He dies and becomes his evil self in death, while his portrait sheds its ugly mask and reveals the real Dorian Gray.

Acting.—Hurd Hatfield does well in the difficult rôle of Dorian Gray. He has to depict a character that is under the influence of a stronger one and fulfils his task with distinction. George Sanders is ideally cast as the cynical Lord Henry. He gives point to every witty and significant line. Angela Lansbury is an appealing and wistful Sibyl, and Donna

Reed is equally well cast as the more sophisticated Gladys. There is an impeccable supporting cast.

Production.—The picture does not tell a bed-time story—few of the characters win sympathy, the "hero" stoops to murder and is guilty of practices which, for obvious reasons, must be left to the audience's imagination; and the dialogue bristles with witty but immoral lines—yet at the same time it has a number of moving moments and ends on a stern, not to say righteous, note. The scenes in which Dorian, at Lord Henry's direction, puts Sibyl's virtue to too great a test are exceptionally touching.

The second half of the film is less exquisite than the first—the circumstances which bring about Dorian Gray's death by his own hand are a trifle lurid—but the whole is, nevertheless, artistic macabre. It may not be a literal translation of Oscar Wilde's novel—but good acting sensitive direction, clever photography and the effective use of music—a delightful ditty, "Little Yellow Bird," is its theme song—definitely make it an unusual and holding screen play. That's what principally matters.

Points of Appeal.—Gripping and unusual story, tense dramatic twists, subtle human appeal, brilliant dialogue, clever characterisation, slight woman's angle, title and big exploitation possibilities.

Continued on page 26

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REVIEWS—continued from page 24

Thunderhead, Son of Flicka

Twentieth Century-Fox. American (U). Photographed in Technicolor. Featuring Roddy McDowall, Preston Foster and Rita Johnson. 6,897 feet. Release not fixed.

PICTORIALLY exciting equine melodrama in Technicolor, set in Wyoming, America's horse-breeding centre.

The tale, sequel to "My Friend, Flicka," a big box-office turn-up, does not include conventional romance in its make-up, but the characterisation is very good, the handling of the thundering herds is masterly and the spectacular high spots are infallibly timed. Moreover, it inherits gilt-edged exploitation and selling angles. In all, delightful and thrilling escapist entertainment. Very good for the "family and popular halls."

Story.—During a storm, Ken, son of Rob McLaughlin, a horse breeder, finds a haven for his old friend Flicka and her newly-born white foal, temporarily named Goblin. Later he confesses to his father that he was responsible for Flicka being secretly mated with a famous stallion owned by Charlie Sergeant, a friendly neighbour. Charlie forgives Ken for breeding a foal on the sly and arranges for Goblin, renamed Thunderhead, to be entered for the big race.

Thunderhead inherits many of the stubborn and excitable qualities of a particularly wild progenitor, and after having the race at his mercy runs wide and is injured. Meanwhile Rob loses valuable mares and "The Albino," a particularly wild stallion and leader of a herd, is blamed. Thunderhead returns with Flicka to the wilds and eventually disputes the leadership of the herd with The Albino. Thunderhead wins. Shortly afterwards Rob's missing mares saunter in, thereby solving their owner's gathering financial problems.

Acting.—Roddy McDowall is a likeable, boyish and eager Ken, Preston Foster and Rita Johnson are sound as Rob and Mrs. McLaughlin, and Diana Hale exhibits amusing and winning ways as Hildy, inquisitive small daughter of Gus, Rob's loyal head man. James Bell, too, is good as Gus.

Production.—The opening storm scenes contain good sentiment, the big race sequences are put over with breath-taking realism, and the fight between the rival stallions is a great thrill. The rest is made up of effective shots of scampering herds, neatly interlaced with the delightful and intriguing roguery of Hildy.

Magnificent scenery, superbly photographed in Technicolor, furnishes the final box-office touch. The whole is not only a heart-throb and thrill, but a happy, glorious and exciting day in the country. What could be better?

Points of Appeal.—Happy story, intriguing animal interest, wholesome sentiment, spectacular thrills, Technicolor, stars and title.

Let's Go Steady

Columbia. American (U). Directed by Del Lord. Featuring Pat Parrish, Jackie Moran and June Preisser. 5,489 feet. Release not fixed.

ROWDY juvenile comedy musicale, or rather jitterbug jamboree, telling how a bunch of exuberant youngsters build up a successful music-publishing business. There is talent in the practically unknown cast, but unhappily the story is far from flattering to the youthful players. Their hard work is wasted. And another thing, it frequently employs a vernacular that is gibberish to us. Second mainly for hot rhythm fans.

Story.—Roy Spencer and Chet Carson, a couple of budding song-writers, seek fame and fortune in New York's Tin Pan Alley. Having already paid The Saxon Publishing Company 50 dollars to handle "I Don't Want to Love You Like I Do," their latest number, they not unnaturally make Saxon's their first call. A shock awaits them, for Saxon, the proprietor of the outfit is dead, and Linda, his innocent niece, has been willed the business. Roy, Chet and a host of other budding song-writers demand their 50 dollars back, but Linda is unable to oblige. Her predicament finally

moves Roy, and he organises a sales drive of the many songs on Saxon's files. The going is tough at first, but eventually he and the gang succeed in getting Army bands to play the numbers. Success follows, and Roy and Linda decide to team up for life.

Acting.—Pat Parrish is an appealing Linda, Jackie Moran is a likeable Roy, and Arnold Stang scores a number of laughs as Chet. June Preisser, a crooner and eccentric dancer, is the best of the rest.

Production.—The picture is little more than one tune after another with extravagant jive talk thrown in. It is, no doubt, just right for American audiences, but the majority of British are not yet sufficiently "swing" conscious to stand, let alone enjoy, the racket. Its call is to youth—the very young!

Points of Appeal.—Hot rhythm, enthusiastic cast and convenient footage.

Tahiti Nights

Columbia. American (A). Directed by Leigh Jason. Featuring Jinx Falkenburg, Dave O'Brien and The Vagabonds. 5,645 feet. Release not fixed.

COLOURFUL "those were the days" South Sea Island musical extravaganza leisurely illustrating the bright side of an arranged marriage. The co-stars strip well. The Vagabonds are a versatile comedy team, the song numbers are tuneful and the atmosphere is escapist. These attractive attributes and selling angles happily cloak a somewhat thin and frivolous tale. Handy second for industrial and family halls.

Story.—Jackson, dance-band leader son of a tough queen of a South Sea island, believes himself in love with Betty Lou, a torch singer, and returns to the place of his birth to break off his engagement to Luana, daughter of a neighbouring chief. He and Luana have never met, and she is as hostile to an arranged marriage as he. They soon bump into each other and, needless to say, fall in love before learning of one another's identity. When they do, Luana accuses Jackson of deception, but all eventually comes right.

Acting.—Jinx Falkenburg and Dave O'Brien make an attractive pair as Luana and Jackson. They also meet all aquatic demands. Florence Bates, Mary Treen, Pedro de Cordova and Cy Kendall are the best of the supporting players, while The Vagabonds furnish good musical comedy relief.

Production.—The story is not the picture's strongest suit—it is neither pantomime nor novelette—but the players are versatile—the co-stars figure in some delightful underwater acts—the scenery is picturesque and the songs are ear-tickling. Its colourful escapist atmosphere and happy temperament will see it through. Its footage is also an advantage. Title and star values are worthwhile assets.

Points of Appeal.—Carefree atmosphere, tuneful numbers, energetic fooling, popular romantic angle, handy footage, good title and popular stars.

Hortobágy

Film Traders, Ltd. Hungarian (A, L.C.C.). Directed by George Hoellering. Approximately 7,000 feet. Release not fixed.

IN spite of the fact that this factual film is too repetitive, very drawn out, and badly sub-titled, it has considerable interest.

It shows the life of the "Coitros," or herdsmen, in the Hungarian plain of Hortobágy and also their dread of mechanisation. The breed of Chin horses and cattle and their nationalistic traits are also depicted.

Its appeal is definitely to the specialist rather than to the general public. If, however, it were cut to run about half an hour, it could be worth a wider showing than it is likely to get.

Story.—The action takes place in a day, from sunrise to sunset, and shows how life begins—and in an instance, how it ends in this breeding-ground for horses and cattle. There is a slight love interest between a wealthy farmer's daughter and a "Coitro."

The issue between the old ways of the herdsmen and the advent of the machine age is shown by one of the farmer's young son's

devotion to mechanics as manifested by oil drill and a bicycle.

Acting.—All the rôles are taken by herdsmen, their wives and families, who are genuinely free from camera consciousness.

Production.—George Hoellering, who made the Canterbury film, has shown a very good sense of pictorial expressiveness and presents the people concerned vividly enough. But it is apt to be redundant and his efforts are helped by the completely trite subtitles.

It is difficult to understand why the picture has failed to pass the censor. Certainly, are shown the birth of a foal, but why should be considered worse than gangster murders it is hard to understand.

The film includes a fair-ground and marriage sequences, and also a spectacular stock sequence which rather surprises.

Points of Appeal.—A picture which gives you an insight into the life of the picturesque herdsmen of the Hungarian plains. Intriguing and often very moving.

Under the Clock

M-G-M. American (A). Directed by Vincent Minnelli. Featuring Judy Garland, Robert Walker and James Gleason. 8,115 feet. Release May 28, 1945.

TOPICAL "boy-meets-girl" romantic comedy with a New York background describing the forty-eight-hour courtship and marriage of a simple country-bred soldier and an attractive and trusting office worker.

The tale opens at a big railway terminus and, after the youngsters meet, fall in love, lose each other in an underground rush and narrowly obtain a special marriage licence ends at the same place.

It is pleasantly acted—Judy Garland does extremely well in a non-singing rôle—decorated with a number of clever director touches, yet in spite of its many good points it drags a little here and there. Too much footage is devoted to a tour of America's great metropolises. All the same, its unaffected sentiment, good humour and wholesome interest make it an infallible woman's picture. Very good star booking for the majority of halls.

Story.—Joe Allen, a young soldier, comes New York on forty-eight hours' leave. Country-born, he does not know the big city, and while mooning around he accidentally trips up Alice Mayberry, a pretty working girl. Alice takes pity on Joe and shows him the way and agrees to meet him later in the evening. She is warned about pick-ups by Helen, her cautious room-mate, but she decides to keep her date. She and Joe finish up in the park and miss the last bus. Al Henry, a roundsman, gives them a lift, and when Joe is knocked out in a fracas with a loquacious drunk, they complete his round for him. In the morning they get separated during a rush on the underground, but meet again under a clock, their first try at romance. They decide to marry, and Joe secures the "papers" before Joe's leave is up.

Acting.—Judy Garland acts as Alice with feeling and sincerity. Robert Walker is likeable Joe. Two clever supporting cameos come from James Gleason as Al Henry, and Keenan Wynn as the drunk.

Production.—The story has a great deal of charm, but not quite enough stamina for the film's length. The producer introduces a number of human twists and amusing passages by characters, but tends to overdo the atmospheric stuff. The idea of showing that the rhythm of the big city is undisturbed by young love, and that young love is equally oblivious to noise and bustle, is all right in its way, but in this case it frequently permits the guide book to crowd out the modern fair tale. Still, with all its faults, it is a pleasant cause of them, women will love it. Its star values are, of course, big. But with the "A" certificate?

Points of Appeal.—Friendly, human story, very good characterisation, resourceful and sensitive direction, clever and amusing detail, intriguing title, strong feminine angle and star values.

REVIEWS are continued on page 38



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A REPUBLIC PICTURE



TRADE SHOW
THURS., MAY 3,
STUDIO ONE, 11 a.m.



REPUBLIC PICTURES

REVIEWS—continued from page 23

They Were Sisters

General F.D. British (A). Directed by Arthur Crabtree. Featuring Phyllis Calvert, James Mason and Hugh Sinclair. 10,299 feet. Release July 2, 1945.

POWERFUL and emotionally exciting domestic melodrama, artistically adapted from Dorothy Whipple's best seller. Built around the tangled lives of three sisters, the tale, which, by the way, runs to the second generation and reflects with touching tenderness the sombre effect of parental squabbles on sensitive children. It is also a penetrating portrait of a shoddy sadist, husband of one of the sisters.

Plot and by-plot skilfully handled by a hand picked cast—James Mason and Dulcie Grey give outstanding portrayals—and resourceful direction furnish the substantial warp and woof of a compelling woman's picture. Excellent general booking.

Story.—Charlotte, the clinging type; Vera, a hard, good-time girl, and Lucy, a young woman with a sense of responsibility and a love for children, are the daughters of Mr. Field, a highly respected country solicitor. In the year 1919, Geoffrey, a flashy and unsavoury insurance salesman, makes a pass at Vera, but is given the cold shoulder. He then directs his attentions to Charlotte and, after a rapid courtship, marries her. Vera meets Brian, a likeable if somewhat stodgy fellow, and marries for money rather than love, while Lucy finds an ideal partner in William, a promising architect.

Eighteen years later, in 1937, Charlotte is the mother of Marjorie, a grown-up daughter, Judith, a much younger girl, and Stephen, a schoolboy. Geoffrey, now a man of some standing, has developed into a mean and contemptible bully. Vera is the mother of one child, Sarah, who is Judith's age, but her offspring is starved of affection. Lucy is still happily married to William, but hungers for children, her only child having died. Geoffrey's cruelty is slowly killing Charlotte, who, unhappily, turns to drink, and Lucy decides to intervene.

She appeals to Vera to help her, but Vera, now engaged in an intrigue with Terry, a society playboy, lets her down. Meanwhile the sisters' respective children become friendly, although Margaret's life is disfigured by her father's unpleasant affection for her. Later, Charlotte is knocked down and killed by a car, following a quarrel with Geoffrey, and Lucy denounces Geoffrey at the inquest. Finally Vera goes off with Terry, Margaret forms an agreeable companionship with John, a young neighbour, and Stephen, Judith and Sarah are adopted by the childless Lucy.

Acting.—James Mason acts with sinister subtlety as Geoffrey. He is one of the few film stars who is big enough to tackle unsavoury parts. Dulcie Gray is equally good, as the timid and tortured Charlotte, and Anne Crawford and Phyllis Calvert register in contrast as Vera and Lucy. Pamela Kellino is responsible for a sensitive cameo as Margaret, and Ann and Helen Stephens also deserve a hand as Judith and Sarah.

Production.—The root of Geoffrey's inhumanity towards Charlotte is not sufficiently disclosed, and neither do we see retribution completely overtake Geoffrey, but, apart from these minor criticisms the picture is intelligent, holding and, in spite of its ugly leading character, heart-warming melodrama. Its canvas, skillfully woven from tender yet substantial threads, mirrors the actions of living, if not always likeable, people, and its nearness to life gives it tremendous human and feminine appeal.

Many families will see much of themselves in the chequered happenings and will find much profit as well as entertainment in the experience. Technical presentation is first-class, and flawless atmosphere is not the least of the film's many attributes.

Points of Appeal.—Good story, competent characterisation, moving sentiment, strong feminine angle and box office cast and title.

The Unwritten Code

Columbia. American (U). Directed by Herman Rossten. Featuring Ann Savage, Tom Neal and Roland Varno. 5,054 feet. Release not fixed.

HIGHLY coloured espionage romantic melodrama recounting an all but successful attempt by a ruthless German officer, masquerading as British, to arm the Nazi inmates of a U.S. prison camp. The full-blooded yarn contains a number of hectic thrills, and these gain a fair measure of conviction from Roland Varno's strenuous and competent portrayal as the nasty Nazi. Compact footage is another feather in its cap. Good pocket thick-ear.

Story.—Karl Richter and Heinrich Krause, two survivors of a torpedoed ship carrying German war prisoners to America, board a raft on which is Roland Cheever, a badly wounded British Merchant Navy officer. Karl, who speaks English perfectly, kills Cheever and assumes his identity.

When they eventually reach land, Karl, who feigns an injured arm, finds hospitality with Mr. and Mrs. Norris, friendly Americans. Krause is sent to a nearby prison camp, and subsequently Karl contacts him and plans to arm the inmates. Terry Hunter, sergeant of the prison guard and sweetheart of Mary Lee, the Norris's daughter, soon become suspicious, and he and Willie, Mary Lee's small brother, set a trap for Karl. In the final fracas both Karl and Krause come to sticky ends.

Acting.—Roland Varno looks and acts the part of Karl alias Roland Cheever, Bobby Larson has a day out as Willie, and Ann Savage and Tom Neal are adequate as Mary Lee and Terry.

Production.—The story, which, by the way, has an effective preface made up of exciting real war shots, is not always flattering to the American Military Police, but, although things are made a little too easy for the Nazi villain, the majority of the thrills register. By and large, it is good pocket serial. Incidentally, the "U" certificate makes it a gift for the kids.

Points of Appeal.—Fast action, good thrills, popularity of espionage, and handy size.

Rationing

M-G-M. American (U). Directed by Willis Goldbeck. Featuring Wallace Beery, Marjorie Main and Donald Meek. 8,217 feet. Release not fixed.

SKETCHY and protracted small-town comedy giving a ring-side account of a tussle between a general storekeeper, completely snowed under with war-time rules and regulations, and a tough, irascible woman rationing officer. The rounds are punctuated with gibes at bureaucracy, but neither the main event nor the padding amount to much. Very moderate star booking.

Story.—Ben Barton, an easy-going, big-hearted proprietor of a small-town general store, is given a mighty headache by the complicated rationing system. Iris Tuttle, the tough local food officer, and Ben, are old enemies and she takes great pleasure in multiplying Ben's troubles. Lance, Ben's soldier son, and Dorothy, Iris's daughter, fall in love, and Ben sells a part-interest in his store to Cash Riddle, an oily garage owner, to help his boy start a home. Ben then tries to join up, but, much to his disgust, is directed to assist Iris. Meanwhile, Cash becomes involved with meat racketeers. After a time Ben is suspected of dealing in the black market, but once he gets wise to Cash's criminal activities he soon busts up the gang. Following this, he and Iris permanently bury the hatchet.

Acting.—Wallace Beery and Marjorie Main score an occasional laugh as Ben and Iris, but get little help from the script. Donald Meek, Howard Freeman and Henry O'Neill are the best of the rest.

Production.—The rough-house climax, showing Ben tackling a whole gang of meat racketeers single-handed, is grand slapstick, but good as it is it is inadequate compensation for the long and tedious preliminaries. The

jokes at ration books and red-tape are incredibly corny. It contains little to merit its huge ration of celluloid, and that's putting it mildly.

Points of Appeal.—Stars and congenial small-town atmosphere.

Sergeant Mike

Columbia. American (U). Directed by Henry Levin. Featuring Larry Parks, Jeanne Bates and the Wonder Dog. 5,478 feet. Release not fixed.

UNPRETENTIOUS canine melodrama with a Pacific war background, illustrating the citation to a dashing young soldier and his Army-trained dog. The first half is on the sentimental side, but the second atones with a full complement of well-timed and executed thrills. The kids will lap it up all right. Reliable second for the populars.

Story.—Allen, a young soldier, takes it badly when he is transferred from a tough machine-gun unit to a dog corps, but Sims, his former buddy, teaches him to respect man's best friend. His particular charge is Mike, a big Alsatian, and he makes a point of meeting S. K. Arno, its small boy owner.

Subsequently, Allen and Sims, now in charge of Pearl, another dog, land on a Jap-held island. Pearl saves Sims' life when he is wounded and stumbles into deep water, but later falls for a sniper's bullet. Meanwhile, Allen sends Mike for reinforcements and they arrive in the nick of time. Allen and Mike each win a medal and S.K. and his attractive war-widowed mother, Terry, are present when the awards are officially presented.

Acting.—Larry Parks, Jeanne Bates, Loren Tindall and Larry Joe Olsen do quite well as Allen, Terry, Sims and S.K., but it is canine star, Mike, who has the fat part. He puts up a particularly good show.

Production.—The opening situations, apart from the dog-training sequences, are built from time-honoured clichés, but things buck up as soon as the action shifts to the Pacific battle front. The dogs do and die in exciting and spectacular circumstances and sentiment and thrills alternate effectively. The showmanship of the film will get it over with the industrial element and juveniles.

Points of Appeal.—Clever dog star, exciting battle sequences, popular sentiment and handy footage.

Son of the Soviet East

Soviet Film Agency. Russian (—). Directed by V. Pronin. Featuring M. Kasymore and Boris Andreyev. Approximately 5,000 feet. Release not fixed.

MADE by the Soviet Children's Film Studio, this story of the heroic stand of a couple of Russian soldiers against overwhelming odds on the Black Sea coast will appeal mainly to juveniles.

It starts very slowly by introducing the two men from diverse states of the Union, but finally gets actionful and stages a realistic battle sequence. Sub-titling is adequate.

Story.—Hafiz, a man from the mountain village of Tajikistan, joins up and makes friends with Ivan from a small Russian village. They are drafted together and fight to the shores of the Black Sea. Sent out on patrol, they engage a strong party of Germans which had landed in the Red Army's rear. Hafiz manages to get news back to the main forces, but Ivan is killed, fighting to the last.

Acting.—Both M. Kasymore and Boris Andreyev do well as Hafiz and Ivan, and the acting is generally naturalistic in support.

Production.—The director takes his time to introduce his two main characters.

There is, of course, interest in the national history, but here, too, drama has been sacrificed to unimportant footage.

The actual fighting sequences are very well done, but one wishes they had come earlier.

Points of Appeal.—Good acting in a simple story which shows the heroism of two Red Army men from widely differing surroundings.

Continued on page 39

BOOKING CHANGE FOR MALTA

THE K.R.S. council has decided that no more contracts for the hire of films for exhibition in Malta except for Service establishments will be made at present. The council also decided to refuse to continue to negotiate contracts with a particular agent, in view of the Society's well-established desire for dealing direct wherever possible. These decisions, taken at last week's meeting, follow recent dissatisfaction with results in the Mediterranean area.

To Investigate

Consideration was also given to the question of sending representatives of the Society to Malta to investigate conditions.

The matter was left with the secretary, Frank Hill, to draw up a report of the information needed and the type of person or persons who could carry out the work with best results.

The matter arose as a result of reported changes of ownership of certain kinemas on the island, and the wish of the Society as laid down in a former resolution to allow bookings for theatres to be made only by those holding financial control, thus excluding agents.

Bookings Ban

Correspondence between the Society and Messrs. Caruana and their agents was considered not to give the information required, and members decided that until the situation is clarified no more bookings of films to the island except through E.N.S.A. and A.A.K. be undertaken.

It was stated that just before the war broke out an investigation of exhibiting conditions in Malta was undertaken by representatives of the K.R.S., but that the outbreak of hostilities prevented changes being made in arrangements for booking.

Members felt that a similar deci-



Margaret Lockwood plays the title role in Gainsborough's *THE WICKED LADY*, current production at Shepherds Bush

sion to that taken at Malta should be reached regarding Gibraltar, where supplies could be made through the Service organisations. Renters considered they had not been getting a commensurate return on their product.

Republic President In This Country

Morris Goodman, president and general sales manager of Republic, arrived in this country on a business trip. During his visit, his first to the British Isles since the war, he will tour the British Lion provincial branches and go to Ireland. He also intends to visit the Continent.

FILMS FOR FAR EASTERN SERVICES

INDIAN K.R.S. REPLIES TO BASIL DEAN

A LLEGATIONS that statements made by Basil Dean and Ben Henry, regarding the efforts of the Director of Science and Kinematography in India were inaccurate and misrepresented the position are made in an announcement recently issued by the K.R.S. of India, Burma and Ceylon.

The suggestion that there is a lack of co-operation between the Service Authorities and this Society is completely contrary to fact, declares A. V. Row, president of the Society. While problems constantly arise as they must, solutions to them are found through frequent consultations between the D.S.K. and the K.R.S. in the most co-operative spirit.

No Exploitation

The report issued by Mr. Dean concerning the kinema position in India, which he admits is quite outside his province, implies that the camp contractors generally show very old films at high prices. In point of fact, the majority of the camp contractors are *bona fide* exhibitors who show current and near-current releases, and it is only a small minority of contractors who may try to exploit the situation (a fact which is not peculiar to India alone), and these few situations are closely watched both by this Society and the D.S.K.

The point which needs to be understood is that most of the camps have four to seven changes a week, and there are camps where there are more than one kinema. The total output of the Industry

could not possibly take care of the requirements of these camps with current releases.

Three Mile Limit

The report further states that military hospitals are unable to see films if they are located within three miles of commercial kinemas, and quotes this as a reflection on the Industry. As a matter of fact, more than 60 hospitals within the three-mile limit are showing pictures, and at no times has a request of this nature been refused by this Society.

During their visit to India, Messrs. Dean and Henry were informed by the K.R.S. that whenever a justifiable request from the D.S.K. for the removal of the distance bar was received, it has been sympathetically and favourably considered. So far all such requests have been granted. This can be verified from the D.S.K.

Cursory Examination

The statement goes on to say that Messrs. Dean's and Henry's examination of the kinema position in India could only have been of a most cursory nature, since these gentlemen have spent only a very short time in this theatre which is spread over an area of nearly four million square miles. Therefore their giving publicity to a situation with which they are not thoroughly familiar is likely to do more harm than good.

This Society feels that such inaccurate statements concerning its relationship with the Services and Brigadier Grove, the Director of Services Kinematography, should be corrected.

Major Fredk. A. Hall, only son of Arthur A. Hall, chairman and managing director of South Shore Theatres, Ltd., has been awarded the M.C. "It was due to Major Hall's leadership and gallantry that a strong and well-defended position was quickly captured with few casualties. His courage, coolness and resource were an example to all ranks, and his general bearing in attack most praiseworthy," states the official citation.

Denizens of the Wild

Renown. British (U). Directed by F. Ratcliffe Holmes. Featuring F. Ratcliffe Holmes and Elsa Tee. 3,064 feet. Release not fixed.

JOLLY animal featurette, a companion picture to "Animal Wonderland," taking the form of a quiz between F. Ratcliffe Holmes, the famous hunter and explorer, and Elsa Tee, cast as his enquiring daughter. The questions and answers are neatly illustrated, the editing is slick and both the photography and musical accompaniment are good. Moreover, it counts for full feature quota. Capital animal novelty.

Production.—The picture opens with Elsa Tee asking Ratcliffe Holmes' help in the solving of a crossword puzzle. The words are confined to zoology and furnish a valid excuse for a visit to Whipsnade Zoo. The animals, mammals and rodents caught by the camera are the okapi, giraffe, llama, yak, elephant, rhinoceros, sea-lion and capybara and all are seen in happy captivity. The subject is handled with a sense of humour, as well as authority. The commentary and cross-talk are particularly good. A novelty booking of merit, it doesn't need the feature quota ticket to carry it.

Points of Appeal.—Amusing and instructive subject, compact footage, big appeal to youngsters and quota angle.

REVIEWS—continued from page 38

Old Mother Riley at Home

Anglo-American. British (A). Directed by Oswald Mitchell. Featuring Arthur Lucan, Kitty McShane and Willer Neal. 6,840 feet. Release not fixed.

WELL STAGED, but artless slapstick comedy, with slum, racecourse and elegant night-club backgrounds and an occasional song, demonstrating the determination of Old Mother Riley to keep her only daughter, Kitty, to the straight and narrow. Arthur Lucan, as the resourceful, exuberant and big-hearted harriidan, works tremendously hard and scores a fair number of laughs, but his tireless efforts fail to atone for an indifferent script, feeble dialogue and a third-rate supporting cast. At best, a one-sided show. Title, star and quota comedy booking, mainly for industrial and provincial halls.

Story.—Old Mother Riley, tough owner of a fish stall, augments her income with the three-card trick. Kitty, her daughter, is a hotel receptionist, and her position gives her big ideas. Mother Riley wants Kitty to marry Dan, their staid lodger, but she falls for a line shot by Bill, a flashy young gangster who had once beaten up Mother Riley on the racecourse. Bill persuades Kitty to leave home

and she becomes a hostess in a gambling saloon run by "The Boss," Bill's employer. Old Mother Riley senses trouble, and she and Dan get cracking and arrive in time to save Kitty from Bill's evil machinations. During the final fracas, which "The Boss" mistakes for a police raid, Old Mother Riley takes the kitty, while her daughter, Kitty, now repentant, makes a permanent date with Dan.

Acting.—Arthur Lucan does some clever clowning as Old Mother Riley, and, in spite of poor material, he's still the best "dame" in the business. Kitty McShane sings moderately well as Kitty, but Richard George and Willer Neal are seldom at ease as Dan and Bill. The supporting players are no better.

Production.—The opening racecourse scenes are amusing, but the rest of the gags are both unoriginal and badly timed. It has its sentimental moments, too, but the majority are embarrassing. It is, in fact, only laughably worthwhile when Arthur Lucan is permitted to improvise. He is the show and its considerable selling and star angles. Incidentally, a "private room" skit, which is neither clean nor clever, is responsible for the "A" certificate. Without this impediment it would have been just right for the family and kids.

Points of Appeal.—Staging, title and star values.

BOLTON DEFERS DECISION ON S.O.

CHURCH SWAMPS TRADE AT PUBLIC MEETING

ONE member of the Bolton Town Council in his desire to find the answer to the question, "Does Bolton want Sunday cinemas?" arranged for a public meeting to find out whether, in view of the application of the Cinema Owners' Association, the residents of Halliwell Ward whom he represents, want Sunday cinemas or not.

The meeting was well attended, many people being unable to find seats at 7.30.

Speakman Talks

Bolton exhibitors had two official speakers, Messrs Speakman and Lancaster, whose case was that Sunday cinemas would keep parades off the streets, ease the pressure on the public houses and brighten the traditionally dull English Sunday.

They gave the assurance that Sunday opening would be police supervised, and the police would also vet the programmes.

Their ten-minute speeches seemed to fall on stony ground, eliciting little or no applause at the end. It was a "hard" audience for the speakers as compared with the reception of the opposition case.

In sharp contrast to the reception given to the first two opposition speakers were greeted with almost wild applause as they rose to speak and sat down amid more loud expressions of approval and support.

After the two sides had replied to each other the audience was asked to express its views—and once more those views were almost solidly church.

Eleven Supporters

When J. Greenhalgh, who is the proprietor of the only cinema serving the locality, asked those in the audience who go to his cinema to put their hands up, 11 hands only were raised out of an estimated 500 people present. (Mr. Greenhalgh's returns for that same night show that about 1,200 people went to his cinema.)

Does Bolton want Sunday cinemas? That was the question to which Coun. Tom Mason sought an answer, comments the KINE representative. The answer he got from this meeting was a definite "No." The question he must now be asking himself is: Is this small section of electors representative of all the residents in Halliwell Ward?

Ellesmere Port May Lose S.O.

Sunday cinemas were discussed at Ellesmere Port U.D.C. meeting. Replying to questions, the Clerk said that authority was passed under the Defence Regulations by the Council to the magistrates as licensing justices.

If it was felt that the grounds of the application by the competent military authority no longer existed; the next opportunity for opposition to Sunday cinemas to be heard would be at the annual Licensing Sessions.

Henri de Rofe, many years with Gaumont-British and Odeon circuits, and late house manager at the London Pavilion (U.A.), has now taken up duties as manager of the Classic, Baker Street, W.1.

Union and Church Opposition

CONSIDERATION of the question of the opening of cinemas in Bolton on Sundays was deferred for a month by the Bolton Watch Committee on Wednesday, when a deputation representing the Bolton Exhibitors' Association put their case for Sunday opening.

The deputation comprised J. Greenhalgh (chairman), W. Hodgson (secretary) and E. Crook, along with R. H. Dewes, representing Odeon.

Letters were received from the N.A.T.K.E. and from E. Anderton, expressing opposition to the proposal for Sunday cinemas, and the Lord's Day Observance Society, wrote urging the Council not to agree to the admission of young people under 16 years of age on Sunday.

The Watch Committee decided to receive a deputation at the next meeting of the committee.

Trades Council Views

A delegate at the meeting of the Bolton Trades Council the same night expressed the conviction that Sunday cinemas will come if the public wants them.

It was reported that a delegation from the Bolton branch of the N.A.T.K.E. said that they wanted to use the present position to win a joint agreement for adequate rates of pay for Sunday work.

Another delegate said the E.T.U. had an agreement with the C.E.A. for double time for Sunday work.

That the cinema workers would stick to a six-day week was the hope expressed by W. Greenhalgh, adding "They have a fine opportunity of making capital out of this."

S.O. RECEIPTS

Questioned by Wirral Justices

Wirral Justices, at Birkenhead, on Thursday, turned down an application by F. J. West to open the King's, Heswall, between 7 p.m. and 9.30 p.m. on Sunday, April 29, for a film entertainment in aid of a training college.

The Wirral U.D.C. opposed the application.

Mr. West said this was the first application for a Sunday licence in respect of the King's. He did not know what proportion of the takings were to go to the benefit of the charity.

J. Roberts said the Wirral Council did not in any way wish to be killjoys, but they did feel that this was setting a precedent which ought not to be encouraged.

Mr. West was unable to say what was going to be the allocation of the proceeds, or explain why, if his company desired to be charitable, they could not be charitable on a week night.



Sir Alexander B. King, welcoming S. F. Ditcham, Managing Director of G.F.D., who attended Glasgow Trade show of BLITHE SPIRIT. (L to R) Sir Alexander B. King, S. F. Ditcham and John Jacobs (General Sales Manager, G.F.D.).

G.F.D. Executives at Glasgow Trade Show

"BLITHE SPIRIT"

MANY old friendships were revived and a considerable number of new ones made by S. F. Ditcham, managing director of G.F.D., who visited Glasgow last week in connection with the Glasgow Trade show of "Blithe Spirit," at La Scala.

Mr. Ditcham, accompanied by Mrs. Ditcham, along with Johnny Jacobs, John Speeterman and Mr. Caverson had a hectic three days. The show at La Scala on Wednesday morning was enthusiastically received and Frank was delighted at the sincerity and warmth of the Scottish welcome.

He certainly renewed old acquaintances because practically the whole day in the Central Hotel there was a constant stream of acquaintances and friends. Particularly pleasing to the Scots, too, was the gesture by Mr. Ditcham who, on behalf of the firm, announced a donation of £100 to the Kemsley Newspaper fund just opened that day for the widow and son of Glasgow's latest V.C.

In conversation with the KINE representative Mr. Ditcham recalled the pleasure it gave him to be in Glasgow again meeting so many of his old friends, and his wordy bouts with Jimmy McBride, George Singleton and Sir Alex were the highlights of his visit.

Chalmers Memorial

The John Chalmers Testimonial Fund sub-committee, appointed to investigate ways and means for the Chalmers memorial, are now in a position to submit their ideas to the general committee.

A meeting of the full committee was held in Mr. Turner's office on Wednesday to consider their proposals.

Over £85 has been contributed to the British Sailors' Society by patrons of the Regal Cinema, Shotts.

M. OF I. SHORTS

Edinburgh Patrons Complain

Complaints have been registered with managers by Edinburgh patrons concerning the amount and quality of Government-produced shorts which are being included in the programme fill-ups.

This, of course, the exhibitor cannot avoid, as the shorts are directed to him under the arrangement between the Government and the C.E.A.

Patrons complain that many of the shorts are of no interest from an entertainment point of view and entertainment is what they pay their money at the box-office for.

One short mentioned was the depicting the great work done by British railways during the war years. The public admit that they realise that the railways have done a great job—but is there any reason why they should have to pay to be told about it, is their point.

M. Jackson Wigley, the new organising secretary of Durham County Hospital contributory scheme, is a practical projectionist, and for four years was film critic for the North-Western Free Press. He has written several books on the cinema.

"The Film: Its Place in Popular Education," "The Cinema: Its History and Development," and the "Merry-Go-Round."

Gerald Masters, who has managed the Odeon, Worthing, since 1940, has been transferred to the Odeon, Horsham. Coming originally to Worthing as an Odeon organist, he crossed over to managerial side when war broke out and was at Portsmouth prior to his appointment at Worthing.

S. C. Beecham has succeeded Masters as manager of Worthing. He is no stranger, having been a pre-war trainee and A.M. under George Stevens. Beecham started his managerial career at Horsham. He was called up to serve in the army and eventually being discharged on medical grounds. He was then made manager of the Odeon, Guildford.



Judy Garland in a scene from *UNDER THE CLOCK*, recent M-G-M Trade show reviewed in this issue

Election Priority Decision is "Bad Politics"

McCRACKEN CRITICISES S.O. DECISION

REFERENCE was made at the committee meeting of the South and East Lancs branch to the C.E.A. decision to give priority to the question of Sunday opening and the charity contribution in the association's election policy.

Discussion arose on the association's plans for contacting candidates for Parliament to ascertain their views on Sunday opening and the charity payment.

Mr. PEEL: If it is a question of asking our local M.P.s whether they are in favour of Sunday opening and puts their answers on the screen, I shall not do it, nor allow it to be done at any of the cinemas with which I am connected. I object to our screens being used for political purposes in any shape or form.

Fears of Disunity

J. J. McCRACKEN thought the procedure would be bad politics. Sunday cinemas had been wheedled into being. In the first place, the circuits promised that if the authorities would allow Sunday opening the town would benefit from the charitable contributions which the cinemas would pay.

Since then they had a "bellyache" because of the charity contributions they had to pay. Now, they wanted to start a political stunt to get candidates to promise to get these payments wiped out and to get Sunday opening made national.

They were up against very strong forces which would not allow Parliament to go that far. This question of Sunday opening might give rise to disunity in the Association.

Personally, he was against Sunday cinemas, but there was a division of opinion on the subject within the branch. Some were in the position of not wanting to open, but were practically compelled to open in self-defence, because the circuits wanted to open

Tax—the Main Issue

Mr. PEEL thought the C.E.A. should concentrate on the Entertainment Tax issue. To pander to the circuits on Sunday cinemas was very regrettable.

H. SMITH said Sunday's business was the best of the week, and it made all the difference between profit and loss. In the first place, he did not want to open on a Sunday. He did not know what the position would be when normal times returned.

It was agreed that the subject be put on the agenda for the general meeting.

EXHIBITOR FINED

No Coupons in Cloth Deal

At Wakefield Quarter Sessions on April 16, Kenneth Burland Parker (44), cinema manager, formerly of Dewsbury, and now of Paisley, Scotland, appeared on a charge of receiving cloth, property of John Fenton and David Bradley Mills, Ltd., of Dewsbury, well knowing the same to have been stolen. There was a second charge against Parker of acquiring cloth without surrender of the appropriate coupons.

Parker pleaded not guilty to the receiving charge, but admitted obtaining the cloth without surrendering the necessary coupons.

The receiving charge thereupon withdrawn. Parker was fined £20 on the charge respecting acquiring cloth without coupons.

At the Dewsbury Court a month ago, three other men involved in the theft of cloth were each fined £200, but Parker elected to go for trial at the Quarter Sessions.

Safety First Quiz

A "Safety First Force," recruited from members of the Odeon National Cinema Club, has been formed by J. A. Campbell, manager of the Odeon, Bury, Lancs, in co-operation with the Police Force. Last Saturday morning, police officers showed a film on road safety when the club met.

A Safety First Quiz is to be held.

Blackpool Youth Committee propose purchasing a film projector and screen for use at the various headquarters of the numerous youth organisations in Blackpool, with a member of the Youth Committee staff in charge.

S. Hooley, of the Pavilion Cinema, Chorley, Lancs, has been given permission to hold a series of four Sunday concerts within two months.

ARE OVERLONG FILMS A MENACE?

Independents Voice Their Fears at S. & E. Lancs Branch

COMPLAINT was made at the committee of the South and East Lancashire branch on Friday, of the tendency for the production of overlong films, to show which necessitated reducing the number of shows per day with consequential loss of revenue.

One exhibitor went so far as to say that the ultimate effect might be to squeeze the small man out of business.

The meeting was held at Manchester. Coun W. Woolstencroft who presided, introduced the subject.

COUN. WOOLSTENCROFT said the subject of overlong films was discussed at the last general meeting which referred it to the committee for consideration.

Many films came within the description of being overlong, including, for example, "Since You Went Away," "Good Earth," "For Whom the Bell Tolls," and "Bernadette."

Films of this type took so much time to show that in some cases it was necessary to curtail the number of showings per day. Hence there was a loss of revenue.

W. H. ELLWOOD said that with one film he was able to give only three, instead of the usual four, shows per day, and at least 150 people had to be turned away.

Admitting that these very long feature films were no good for the average cinema, ARTHUR PEEL did not know what the branch could do about it. They were made for a world-wide market and would not have been produced unless there was a good prospect of them being a reasonably attractive proposition for the producers. He thought the tendency was diminishing.

"Like a Damn Thick Book"

Referring to "They Came to a City," J. J. McCRACKEN said when a film got to that length it was like reading a story that went on and on until it "became a damn thick book." Some useful purpose might be served if the branch were to express the opinion that long films which involved a reduction in the number of daily performances were not desirable.

The general run of cinemas in industrial towns gave two performances a night, and it was no use starting the first show at 5 p.m. or 5.15 p.m.—people could not attend at that time.

J. MATHER: It means that if these overlong films continue they will push the small man out of business because to compensate for the longer showing time he will need higher admission prices. The circuit hall was not affected the same way. Overlong films will spell misfortune for the small man.

It was agreed that the discussion should be continued at the quarterly general meeting with a view to sending a report to London.

Terms for Sunday Work

SECRETARY C. LITTLER presented the report of the sub-committee which considered the terms of the Manchester and Salford agreement with N.A.T.K.E. on Sunday opening staff conditions.

He said there was only one clause to which exception was taken and that related to women cleaners employed at grade C halls. The sub-committee thought that this clause, which fixed the number of hours at 18, should be deleted.

When representatives of the branch meet representatives of N.A.T.K.E. they will voice this objection.

No Branch Solicitor

Further consideration was given to the suggestion of S. B. HIGGINBOTHAM that the branch should retain a solicitor

for the convenience of members. The practical difficulties of having a solicitor to serve a branch covering such a big territory were pointed out. Also, it was felt most exhibitors would prefer to go to solicitors of their own choice.

Proposed by A. PEEL, seconded by J. J. McCRACKEN, and agreed, "That we do not see the advisability of appointing a solicitor for this branch."

To Close on V-Day

V-Day arrangements were discussed. W. H. ELLWOOD said six Stockport cinemas had advertised in the local Press that they would close on V-Day.

At a meeting of his directors, it was claimed that the provision of entertainment was one of the services regarded by the Prime Minister as a utility service. His theatre would open. No pressure of any kind was applied to his staff and every member voluntarily declared in favour of work as usual. That was before they knew what the terms would be.

The CHAIRMAN (Coun W. Woolstencroft): What each theatre should do is a matter for the discretion of the individual management and proprietors. It is a domestic matter.

A.B.C. Impasse

On the question of "the A.B.C. impasse on bars," Mr. McCRACKEN said he was fed to the teeth with all the hedging and dodging on this matter, which was still held up. The CHAIRMAN thought it would be useless to have a discussion until the issues were clarified.

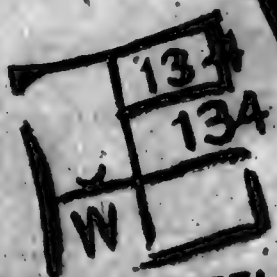
ENTERTAINMENT FOR S.E.A.C.

Film Position Improving—But Slowly

In the House of Commons last week the Prime Minister made a statement on the welfare of the troops in India and S.E.A.C. In the course of this statement he said that E.N.S.A. was still somewhat of a bone of contention, and Basil Dean's recent report was being carefully studied, here and in India; but E.N.S.A. parties had been getting well forward and, having regard to the vast distances to be covered, were giving entertainment to a very large number of men. Arrangements had also been made for the transport to India of up to 12 artistes a month by air. Home-made concert parties were also flourishing, and efforts were being made to increase the number of bands.

Kinema entertainment was improving, but slowly. There was a shortage of projectors and films which the Government were doing their best to overcome with the help of the Minister of Supply.

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Many Strong Reasons for Raising British Output by 50 per cent. Immediately
by P. L. MANNOCK

THERE are strong reasons for increasing the output of British films by 50 per cent. as soon as possible. This necessitates the actual, rather than the promised, release of all studio space by the Government. It also means availability of modern equipment for installation. The entire Industry, instead of indulging in dissension between its varying sections, should be united in demanding this. Our producers are naturally unanimous about this; but renters and exhibitors seem lukewarm over it, not fully realising how much it is to their interest to promote a return to at least the pre-war volume of output, with a prospect of a steady increase.

Let us clarify this point. Why should there be more British films made? There should be no need to give all the reasons, but here are some. Because British screens as representative of the most influential medium of story expression, should be national to the extent of more than 20 per cent. Because the domination of the screen by the pictures of another nation, however friendly, is a restriction on creative British effort at home, and a direct temptation for it to find an outlet abroad. Because such domination, amounting to our dependence on foreign supplies, amounts to an economic stranglehold which may at any time threaten the continued British ownership of British halls—and British renting companies. Because demobilisation will bring a return of skilled studio personnel who are entitled to resume their jobs.

The circuits can look after themselves, for they have first call on studio space. Which brings us back to the vital demand for more independent studio space.

AS things are, I can understand many showmen, faced with the mockery of any range of choice in British films to-day, becoming opponents of Quota.

I think they are profoundly wrong for the reasons I have restated above. But I suggest that if we were making 250 features a year, we should hear less of this anti-quota feeling. To me this feeling is the most unfortunate result of restricted output.

And, parenthetically, I assert that those producers who are now taking 6 to 18 months over a single picture are guilty of restricting output at a time when it is least desirable.

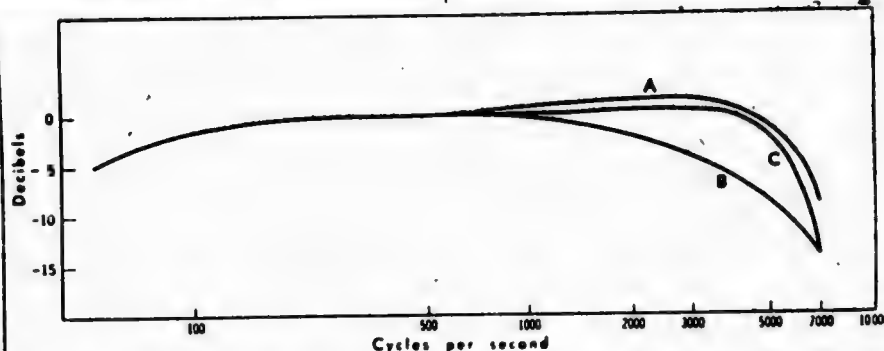
I read that there is an exhibitors' attitude which looks forward to the day when the Quota can be abolished. I hope also to see the day when it will be unnecessary, but I feel something of a visionary in expressing that hope.

For that day will not dawn until our output is sufficient to provide a 50 per cent. quota; and that is a long time ahead.

UNTIL then I see no substitute for the Quota, which, with all its original abuses (nearly all rectified since), has done what it set out to do—retore British production from zero. Does anyone seriously suggest that our pictures would have been re-established without that desperate remedy, an Act of Parliament?

It should be noted that in 1927 British feature production was apparently extinct.

The industry and the nation does not take kindly to any mono-



(A) New Berndt-Maurer system : (B) Reduction from 35-mm to 16-mm
(C) Former direct system

NEW RECORDING METHOD FOR 16-mm. APPARATUS

AN improved method of direct sound-recording on 16-mm. is reported from America. It offers very great advantages over the more usual method of reducing from 35-mm. originals. Among these advantages are portability of the apparatus, the possibility of being used in conjunction with simplified colour processes such as Kodachrome.

The chief handicap to direct 16-mm. production hitherto has been the lack of professional equipment such as is used for 35-mm. film, but equipment of professional type for sound-recording has recently been developed in America by the Berndt-Maurer Corporation, which appears to be very soundly designed and constructed.

The New System

The new recording system differs from the earlier B-M. "Auricon" system in being of the double-film type. Apart from the obvious advantages in shooting, recording and editing, it is claimed that background noise is lower than that of reduction prints. Camera and

recorder are interlocked by means of synchronous motors.

The recording camera is of clean design, simple to operate, with magazines capable of holding 400 ft. of film—equivalent to 1,000 ft. of 35-mm. Recording is of the variable-area type, using an oscillograph. It is claimed that the width of the recording beam is only .00015 in.; thanks to this fact, a clean recording of the upper frequencies is assured, extending, it is claimed, up to 7,000 c.p.s. (the equivalent in terms of image size to 17,500 c.p.s. on 35-mm.). The curves reproduced show the frequency response, and also the improvement in frequency characteristic as compared with optically reduced tracks.

Avoiding "Flutter"

Avoidance of "wow" and "flutter" is assured by a specially developed film-smoothing system. The exposure lamp is prefocused, and can be replaced in a few seconds with the assurance that the new lamp will be in perfect adjustment.

The amplifier carries all the controls, other than switches, for the operation of the entire system on a single panel. It has a four-position mixer, with inputs permitting the mixing of sound from four different sources. Other features of the amplifier are a compressor amplifier for limiting track width to 100 per cent. modulation, a three-position speech and music equaliser, a two-position film equaliser, and a ground-noise reduction amplifier.

Control has been much simplified, only two controls being normally used during recording. The equipment, of course, lends itself equally well to simultaneous recording of picture and sound, and to post-synching of commentaries.

Continued from preceding column

poly or near-monopoly. That is why British films should increase, and that the vital means of making them—studios and equipment—should be made available at the earliest possible moment.

At the beginning of the year we were told details of the programmes planned by British producers. Fulfilment of those programmes under present conditions is a dream; and any new production concern finds itself hamstrung.

The demand for a return to unfettered, decontrolled production is one which should have behind it every section of the Industry.

I will give one other special reason—because the Quota cannot be observed legally nor carried out in spirit unless the showman has a wider choice of British films than at present.

Here, I fancy, is a legitimate cause for complaint by the exhibitor. No showman ought to find himself in the position of having to take, on pain of breaking the law, any particular film.

The independent showman is especially hampered over his Quota problem, for the bulk of the best British pictures are earmarked for first-runs with the circuit halls. Outside these there is a very limited selection. It is unfair on him, but he would not feel it so unfair if there were available, say, 40 films from which he could pick the 15 or 20 he needed for the year.

What is wanted, in other words, is more independent British production for independent showmen.

"BUILD THE SETS AROUND THE MOOD," SAYS VETCHINSKY

DOWN at Islington a few days ago I discussed the whole business of art direction with Alex Vetchinsky, whose work on such films as "Waterloo Road" has established him as one of the leading men in his branch of studio work.

Vetchinsky is now working on "Beware of Pity," Two Cities production, being made by Maurice Elvey, and featuring Lilli Palmer and Gladys Cooper.

In set designing, "Vetch" explained to me, the first necessity is to weave the pattern of the designs around the mood of the characters in the film. In any production, and especially period ones, the artists and their costumes should always be given the first considerations; "sets" are of secondary importance only, and merely serve to increase and emphasise the atmosphere which in any case should come from the artist.

"Whenever I prepare for a new film," Vetchinsky said to me, "I like, if possible, to have an intimate knowledge of the locale in which the action takes place."

"For example, on my recent picture, 'Waterloo Road,' I spent weeks wandering through the East End of London in search of material.

"I spent hours chatting to the people and visiting their homes and surroundings; I wandered into the shops and bazaars; I drank in their pubs. All this enabled me to construct my sets in the most realistic style, and true to the atmospheric conditions prevailing in a film of this type."

Vetch maintained that art directors should have a very intimate knowledge of the districts in which the action of their films take place. His is a perfectionist attitude.

"In 'Beware of Pity,'" he continued, "I was lucky in having an extensive knowledge of Vienna and the surrounding districts, where the main action of this film occurs. The period is just before the Great War in 1914."

"So any research I need to do is confined to books and drawings borrowed from various libraries, and to check on various period furnishings and patterns."

"The most difficult task for me in this film," concluded Vetch, "has been the assembling of furniture and tapestries. This has been no easy task."

Stage 1, at Islington, is almost ready for "Beware of Pity," and the unit moves there early next week.

This is a massive set representing a first baronial dining-room in an Austrian castle, and it shows Vetchinsky's style at its best. The set is of imposing proportions, the salon being diagonal in shape, with fluted pillars, 18-ft. windows, and shallow relief modelled overdoors. The colour scheme is in a soft beige natural tone.

SAVAGE DANCE SEQUENCE

For "Men of Two Worlds"

LAST week, at Denham Studios shooting began on one of the most spectacular sequences in Twentieth Century Technicolor production "Men of Two Worlds." It was the tribal dance scene.

Directing some two hundred players, many of whom have never faced the cameras before, is no easy task, but the progress made was satisfactory.

A fire was built of logs and tree branches on a large metal tray. A low sand wall was not apparent to the camera, but it was there for safety, as precautions against fire are very strict at the studios, and a fireman was on duty the whole of the time.

The flames were another problem from the cameraman's point of view. Special substance was used to keep the fire going, and this was regulated, because when it gave off too much smoke it obscured the camera's view.

MAKING MIST AT DENHAM

Good progress is being made on "Carnival" at Denham. Stanley Haynes is directing this picture which includes Sally Gray and Michael Wilding in the cast.

Late in the week, sequences were filmed on a replica of Covent Garden. Here Jenny Pearl (Sally Gray) and Maurice Avery (Michael Wilding) have been dancing the night away at a fancy dress dance. They must go home, and with other late revellers, pick their way in the mist of a London dawn across the cobbles strewn with cabbage leaves.

Fog Machine

The misty atmosphere was a problem successfully overcome by the controlled use of fog machines. Three machines were placed at the side of the set—one at the back and others at varying positions towards the front.



Robert Newton, Guy Middleton, Valentine Dyall and Marius Goring on the NIGHT BOAT FOR DUBLIN set at Welwyn. Laurence Huntingdon is directing

ZEIGLER AND BOOTH FOR "LAUGHING LADY"

British National's Musical

ANNE ZEIGLER and Webster Booth, favourites of stage and radio, are to become stars of the screen. A rough cut of "Waltz Time," in which they sing the fans' May melody, "You Will Return to Vienna," convinced the directors of British National that the pair had the looks, voice and personality to warrant their starring in their own feature. They decided to put into operation plans to feature the two in a new musical, "Laughing Lady," by Ingram d'Abbe.

Tentative arrangements are to stage this subject on a big scale and production is planned for the summer.

Sexton Blake Thriller

David Farrar's new Sexton Blake adventure is to be called "The Echo Murders." Work is progressing smoothly with a battle between Blake, assisted by the local Home Guard, in a stronghold established by enemy agents in the Cornish caves.

Julian Mitchell is the latest addition to the cast, playing the role of Duncan. Other casting includes Danny Green (as Carl), Pamela Stirling (as Stella Duncan), Victor Weske, Desmond Roberts and Gerald Pring.

Louis Jackson, executive producer, is negotiating to engage an internationally famous star for the

screen version of "Lisbon Story" another big musical subject the British National production list. Jack Whittingham has been working on the screen play, and the first treatment is already complete. Whittingham has just come from Bradford, where he is working on a new play, "Ill Wind," has been repeating its initial Harrogate success and is likely to have West End presentation.

"Query" Next

Geoffrey Montgomery Tully will start directing "Query" on April 30, with Billy Hartnell starring and Jimmy Hanley and Dina Sheridan in the supporting cast. Vernon Sewell will start a week or two later with Derrick Marney in a new psychological thriller.

On May 28 Oswald Mitchell hopes to start shooting interiors of "Loyal Heart," exteriors of which were completed in Cumberland last autumn. Fleet, the dog star of the picture, will be leaving Cumberland for the first time when he moves to Elstree for the production.

Interiors could not be filmed earlier because Fleet is a sheep dog, and his first concern had been looking after the sheep! This kept him busy during winter and spring. Now, with the conclusion of the lambing season, the dog is free to continue his film work.

Percy Marmont, Harry Welchman, Becket, Bould, Eleanor Hallam, and a boy not yet chosen, will be in the cast.

"THE RAKE" ENDS

Shooting for the "Rake's Progress," the Individual Picture's first production at Shepherd's Bush, has been completed by director Sidney Gilliat. It features Rex Harrison, Lilli Palmer and Godfrey Tearle.

Frank Launder and Gilliat wrote the script from an original story by Val Valentine. Both Launder and Gilliat have proved themselves as directors—they directed and wrote "Millions Like Us."

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Officers and ratings from the submarine Tally-Ho visited Denham recently and watched Celia Johnson at work on BRIEF ENCOUNTER

SEAMEN'S VISIT TO DENHAM

A party of officers and ratings from H.M. Submarine Tally-Ho visited Denham recently. One of the highlights of the visit was when a Universal Newsreel was screened, showing the Tally-Ho arriving back in this country after being away for two years hunting Japs in Eastern waters. Their bag of Jap shipping during their hazardous voyage in the Indian Ocean amounted to four fighting ships and 17 "spy" ships. The reactions of some of the men who saw themselves as potential film stars was most amusing. When the men visited the set of Noel Coward's "Brief Encounter" being directed by David Lean, with Anthony Havelock Allan and Ronald Neame in charge of production, they were introduced to Celia Johnson and Trevor Howard, stars of the picture, and were photographed with Celia Johnson.

FLANAGAN AS A COUNTESS

COMEDY, song and a Russian ballet sequence were among the highlights of the current week's shooting on the Joan Baxter production, "Here Comes the Sun," starring Flanagan and Allen, at Ealing. Comedy was centred in the ballroom of the Forchester Hotel, where a dance in honour of the Countess Nijni Vladivostock (alias Bud Flanagan) is being held. Bud is magnificently attired in evening frock and wig; his chest is covered with jewels, his fingers with rings and his arms with bangles. "She"—aided by Ches Allen—sets out to vamp the villainous newspaper proprietor Bradshaw (Joss Ambler) in order to obtain the keys to his country mansion, where they believe he keeps the papers that prove Bud's innocence of charges "framed" by Bradshaw. The ballet sequence is part of the evening's entertainment. It was put on by Iris Kirkwhite and her school of ballet. More Flanagan and Allen song numbers completed a week's progress.

Camerman, Back from Burma, Sees Great Changes in Technique

A marked improvement in studio technique, particularly in the attention now paid to detail in film scripts, was the opinion of Capt. Brian Langley, former Associated British cameraman, now on leave from the Burma front, when he discussed changes in the industry with old friends at Welwyn studios last week. "Scripts have changed enormously since I've been away," says Capt. Langley, "and so have directors, too, for that matter. In pre-war days you seldom saw a script where any directions were given regarding construction of sets, or the manner in which artists should play their scene. Now, such directions seem to be general. As for directors, they have become more human—and sensible. In the old days you rarely found a director who didn't become irritated when the stills man asked to 'Hold it.' To-day, directors seem keen to have stills taken. They are beginning to realise the value of publicity." Capt. Langley, who holds the 1939-43 Star, has been engaged as an Army cameraman since the first campaigns in Egypt. "Some people," he says, "might imagine that a cameraman has a relatively easy time compared with

combat troops, but for my part I've hardly found this to be the case! Usually, as soon as one engagement is finished the cameramen are rushed to the next to be 'on the spot' when things get hot. Ordinary troops, on the other hand, are able to get some sort of a rest between battles."

ASSOCIATED BRITISH START "NIGHT BOAT TO DUBLIN"

I HAVEN'T visited Welwyn for some time. When I called this week I found a war film in production by Associated British, but it's a war film with a difference.

The film is "Night Boat to Dublin," starring Robert Newton. Director Lawrence Huntington tells me he is well-up to schedule.

The story is based on the activities of German agents in Britain, their contacts in Dublin, and the work of the British Intelligence in catching them.

Atom Bombs

In "Night Boat to Dublin" the central figure is Dr. Nils Erik Hansson, a Swedish scientist who is doing special work for the British Government on atom bombs. Incidentally, on the German radio announced only a few weeks ago that German scientists had "practically solved" the problem of atom bombs.

Dr. Hansson, shortly after his arrival in London is kidnapped by the leader of the German agents, Paul Faber (played by Raymond Lovell) who tries to keep Hansson at work on his experiments—and supply Berlin with the results. In order to do this Faber is compelled to make visits to Dublin. Between London and Dublin he is tracked by British Intelligence officers (Robert Newton, Guy Middleton and Lawrence O'Madden).

An exciting intrigue follows with action, plot and counter plot leading to a climax at the home of one of Faber's friends, in a

country district in England. Female interest is provided by Muriel Pavlow, an Associated British discovery, who plays the part of an Austrian refugee.

Execution Scene

A number of dramatic shots have been made, including the execution of a spy in the Tower of London, interior shots from the New Eastern Hotel, Dublin, and the Dublin ferry boat.

I saw the most dramatic incident in the film shot last week. This is a scene in which Robert Newton, as a British agent, tries to steal a document from a German agent's room in Dublin. Newton is caught in the act by the agent (Herbert Rom) who comes out from the private bathroom, pistol in hand.

The sets showing the interior of the New Eastern Hotel and the Dublin ferry boat provide scenes of elegance and pre-war luxury which provide good escapism.

Lawrence Huntington, who is directing the film, and who is also co-author, told me he got the idea for the story from a paragraph in the Press some months ago which described how German agents had tried to kidnap a Swedish scientist in Stockholm. From this beginning he has woven a story of exciting situations and an unusual romance.

NEW CONTRACT FOR JEAN KENT

MAURICE OSTRER has given Jean Kent a new long-term contract, replacing her original contract which has not yet expired. This has been done in recognition of Jean's good work in several recent Gainsborough films, notably "2,000 Women," "Fanny by Gaslight," "Madonna of the Seven Moons" and "Waterloo Road."

Jean has also been cast to play the lead in the forthcoming production, "Caravan," adapted from the novel by Lady Eleanor Smith.

After several days of intensive

shooting on the crowded Tyburn hanging sequence for Gainsborough's "The Wicked Lady," which R. J. Minney is producing at Shepherds Bush with Maurice Ostrer, executive producer, Leslie Arliss and his crew moved from stage 4 on to stage 6 for work on the bridal room at Maryiot Cells. Here, in a delightful panelled room of the period house, with its tapestry hung walls, old paintings and curtained four-poster bed, Arliss concentrated on scenes which depict some of the customs surrounding society weddings in the days of Charles II.

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PARAMOUNT SET FIVE BIG PRESENTATIONS

Two in Technicolor

TREMENDOUS entertainment and box-office qualities are claimed for five important pictures which form the current Trade show line-up of Paramount. Big star and story values are a feature of the schedule, which includes "Bring on the Girls," Veronica Lake's first Technicolor subject.

Another film in Technicolor is "Incendiary Blonde," one of Paramount's most lavish musicals, which co-stars Betty Hutton and Arturo de Cordova.

All five films in the group are being shown in the company's private theatre at 10.30 a.m. and 2.30 p.m. Dates, titles and stars are as follows:—

Friday, April 27, **Bring On the Girls**, Veronica Lake, Eddie Bracken.

Friday, May 4, **Incendiary Blonde**, Betty Hutton, Arturo de Cordova.

Wednesday, May 9, **Salty O'Rourke**, Alan Ladd.

Friday, May 18, **The Affairs of Susan**, Joan Fontaine and George Brent.

Friday, May 25, **Out of This World**, Eddie Bracken and Veronica Lake.

Four Stars in Colour

Four big stars head the cast of "Bring on the Girls," the first of the quintette, a big-scale Technicolor musical starring Veronica Lake, Eddie Bracken, Sonny Tufts and Marjorie Reynolds. The large supporting cast of noted artistes, including Johnny Coy, Alan Mowbray, Grant Mitchell, Peter Whitney, Porter Hall, Thurston Hall, Lloyd Corrigan, Sig Arno, Joan Woodbury, Frank Faylen, Huntz Hall, Norma Varden and Spike Jones and his City Slickers.

Sidney Lanfield directed the film, which tells the hilarious story of the world's richest young man who can never be sure that people are not nice to him solely because of his money. The complications and adventures which befall him when he enlists in the navy make for a fast-moving, sparkling tale embellished with several big new hit songs and some superb dancing.

Lavish Musical

The second new production is the Technicolor musical, "Incendiary Blonde," a colourful and exciting story inspired by the life of Texas Guinan from her childhood in Texas, through her years as a rodeo performer, as the "Female William S. Hart" of Hollywood Western films, and later as the queen of New York's night clubs. George Marshall directed "Incendiary Blonde," the impressive cast of which includes Betty Hutton, Arturo de Cordova, Barry Fitzgerald, the Academy Award actor of "Going My Way," fame, Charles Ruggles, Albert Dekker, Mary Phillips.

A notable feature of this subject is that it affords Betty Hutton choice opportunities for strong dramatic acting, at which she is said to excel.

Ladd's Latest

The third picture is the new Alan Ladd vehicle, "Salty O'Rourke," described as a gripping human interest story with a thrilling and colourful race-track background. Raoul Walsh directed this film, which presents Alan Ladd as a racehorse

owner and lovely Gail Russell as a school teacher. Stanley Clements, the leader of the gang of young "toughs" in "Going My Way," plays the part of a jockey, and veteran character actor William Demarest portrays Ladd's trainer and "sidekick." Also in the cast are Spring Byington and Bruce Cabot.

Gay Wallis Production

"The Affairs of Susan" is Hal Wallis' first Paramount production, which U.S. advance reports rate as one of the gayest entertainments of the year. Joan Fontaine has the feminine lead, supported by George Brent, Walter Abel, Dennis O'Keefe, Don DeFore, Rita Johnson, Byron Barr, Francis Pierlot and Frank Faylen.

William Seiter directed this refreshing tale of an actress who is about to be married when her husband-to-be discovers that three other men have been in her life. Many intriguing situations and plenty of fun take place before Susan, instead of being all things to all men, becomes all women for one man.

Glamour Girl Band

Then there is "Out of This World," which stars Eddie Bracken, Veronica Lake and Diane Lynn in a laugh story of an all-girl glamour band and the hilarious adventures which they encounter when a Western Union messenger arrives on the scene with a voice that causes even the most sophisticated member of the band to swoon. Others in the cast of this delightful musical comedy are Cass Daley, Olga San Juan, Mabel Paige, Mary Elliott, Carmelle Bergstrom and several famous American musical personalities. Hal Walker directed.

"SONG" BREAKS G.-B. RECORDS

Max Thorpe (acting managing director of Columbia) reports that "A Song to Remember" has passed all expectations on its first general release.

The picture did good business in places where "experts" predicted it would fail to draw large audiences. At the Grand, Edgware Road, it broke the all-time record for the house—including the highest day record.

It broke house records at the Coronet, Notting Hill, and at the Rink, Finsbury Park. It broke the all-time record at the Gaumont, Hammersmith, and it also broke records at Willesden, Camden Town, Palmers Green and Harrow.

Its success was not confined to London, at Bradford it was held over for a second week. At Llandudno it was brought back to the theatre for a second week after one week's interval. It broke all records at the Electric, Torquay.

G.-B. managers from all parts of the country reported the same high standard of business. So have other managers where the film has played.

LUBITSCH PREMIERE AT ODEON

The new Ernst Lubitsch comedy, "Czarina" (20th-Fox), will have its London première at the Odeon, Leicester Square, on May 10. The proceeds will be devoted to the British United Aid to China Fund.

The inimitable skill and Lubitsch touch is seen at its best in this sophisticated story of



Betty Hutton in **INCENDIARY BLONDE**, Paramount's Technicolor subject which will be Trade shown on May 4

P.R.C. COLOUR FEATURE MAKES GOOD PROGRESS

High Budget Pictures for Pathe Release

The P.R.C. production schedule is being maintained at a steady pace and several new films have gone before the cameras and others are ready for early production.

The company's first colour production, "Enchanted Forest," being directed by Lew Landers, is a dramatic fantasy, which features Edmund Lowe, Brenda Joyce, Harry Davenport, Billy Severn and John Littel.

One of the biggest interior sets yet built at the studios reproduces in detail the exterior location shots taken by the units in Santa Cruz Mountains.

A music score by Albert Hay Malotte and Lary Morey, lyric writer, is to be a feature of the picture.

Theatre Thriller

Al Herman has started "The Phantom of Forty-Second Street," starring Dave O'Brien, Kay Aldrige, Alan Mowbray, Frank Jenks and Iris Adrian. It is a mystery story with an unusual plot that concerns a series of murders at a theatre. Suspicion falls on the daughter of an actor, and a dramatic critic, convinced of the girl's innocence, turns amateur detective.

"Swamp Man," directed by Edgar Ulmer, and starring Buster Crabbe, is nearly finished. "Undercover Girl," with Mary Beth Hughes in the principal rôle, is also nearly completed.

When floor space is available "The Wife of Monte Cristo" will begin production. It is to be a high budget picture, with lavish settings.

20th-Fox Well Ahead of Schedule

THREE pictures, which were completed recently at the 20th Century-Fox studios bring the number of features in the cutting rooms up to eight, and with six more in production the company reported to be several months ahead of its schedule—and at the present rate will soon be working on some of next season's features.

In production are: "Star Fair," a Technicolor musical starring Dana Andrews, Dick Haymes and Jeanne Crain; "Captain Eddie," a story of the adventurous career of flying ace Eddie Rickenbacker, with Fred MacMurray in the title rôle; "Two Faced Quilligan," a comedy, with William Bendix and Joan Blondell; "Caribbean Mystery," starring James Dunn and the glamorous newcomer Jackie Paley; "Jupiter Miss," film version of the stage comedy-hit; and "Dragonwyck" from the best-seller, with Gene Tierney and Vincent Price in starring rôles.

Now in the process of editing are: Ernst Lubitsch's satirical comedy-romance, "Czarina," starring Anne Baxter, William Eythe, Tallulah Bankhead and Charles Coburn; the film of John Henry's timely novel, "A Bell for Adano," in which Gene Tierney, John Hodiak and William Bendix play the leading rôles; the lavish Technicolor musical, "Billy Rose Diamond Horseshoe," starring Betty Grable; "Where do We Go From Here," Technicolor fantasy headlined by Fred MacMurray, Joan Leslie and June Haver; "No Hill," Technicolor romance with music featuring Joan Bennett, George Raft and Vivian Blain; the comedy-romance "Col. Effingham's Raid," with Charles Coburn, Joan Bennett and William Eythe; the Gracie Fields-Monty Woolle starring comedy "Molly and Me" now scheduled for Trade showing; and "Circumstantial Evidence," a drama with Lloyd Nolan and Michael O'Shea in leading rôles.

George Jessel's musical, "Kitty on the Keys"; the picture of Beatrix Ames Williams novel, "Leave Him to Heaven"; and "Three Little Girls in Blue," a William LeBaron production, are all three ready for production as soon as space becomes available.

SOVIET BUYS "CHARLEY'S AUNT"

A report from new York states that the Soviet Film Commission has purchased 20th-Fox's "Charley's Aunt" for showing throughout Soviet Russia. This is the first picture purchased in the U.S. for some time and would seem to indicate the Soviet policy of acquiring only escapist fare from Hollywood, producing its own serious pictures.

Kinema Entertains Troops

Fifty wounded soldiers were invited by J. Bennett, manager of the Casino, to see the film, "Madonna of the Seven Moons." Peter Glenville, who appears in the film, made a special appearance and answered questions how films are produced.



Walter Selzak in a scene from Samuel Goldwyn's Technicolor film *THE PRINCESS AND THE PIRATE* (RKO-Radio), which opens at the Leicester Square Theatre in mid-May. Bob Hope is starred with Virginia Mayo, Walter Brennan and Victor McLaglen

WIDNES UPHOLSTERY DEAL

£40 Claim Against the Regal

AT Widnes County Court, Celia Goldstone, trading as Goldstone and Co., manufacturing upholsterers, Manchester, sued the proprietors of the Regal, Widnes, for work done and material supplied. The amount of the claim was £68 3s. 9d., being the balance of an account.

C. M. W. Elliott, for plaintiff, said that in 1943 defendant wanted a number of cinema seats covering. A Mr. Forrester approached plaintiff's manager and an arrangement was made for labour only, plus a reasonable profit as defendants were to supply their own material. Later, Mr. Forrester was attracted by some shaft moquette at defendants' premises and it was arranged that this material should be used, defendants to replace it by whatever amount was used. Defendants supplied no more than 30 yards. Plaintiff re-covered 95 seats and 96 backs and used 61 yards of material. They claimed payment for the balance of 31 yards.

Defendants challenged the price charged of £1 2s. 6d. for some of the moquette as being excessive and exorbitant, within the meaning of the General Furniture (Maximum Prices) Order. Plaintiff's argument was that that Order did not apply in this case. Not a penny piece profit had been made on any of the material in respect of which the claim was made.

Ellis Tobias, plaintiff's manager, said he quoted 15s. a seat, including the backing. His firm paid 14s. 6d. a yard for some of the moquette and £1 2s. 6d. for the other, plus purchase tax.

Judge Crosthwaite suggested the

parties should have a consultation in his room.

After the parties returned to court it was announced that they had come to terms. Judgment was given for plaintiff for £40 with costs on Scale 6.

The judge said as far as he could see, he would have held the contract did not come within the Order, therefore the 15s. per seat part of the claim would have stood. On the other hand, he suspected that he would have reduced some of the charges for material. He gave judgment by consent as stated.

First Midnight Premiere Since the War

W. A. Hockman, of the Gaumont Theatre, Manchester, made a successful application, the first during the war period, to the Manchester Watch Committee, on Thursday last, for permission to give a midnight premiere of the film "Since You Went Away."

The show will last from 10 p.m. on May 22 to 1 a.m., and the proceeds will be given to the Jewish Forces' Centre, which has done good work in providing amenities for serving men and women.

"A Song to Remember"

Following a pre-view of "Song to Remember" at the Trocadero, Liverpool, last week, Gaumont-British and Columbia Pictures gave a luncheon at the Adelphi Hotel, Liverpool, where they entertained a number of guests prominent in the musical life of the city.

W. R. Fell, secretary of the Liverpool Philharmonic Society, said all appreciated the spade work of the cinema in such films as "Song to Remember," from which the Philharmonic reaped the benefit.

Three Colour Fantasies from Universal

Forthcoming Trade Shows by G.F.D.

THREE Technicolor fantasies are among forthcoming Trade shows of Universal products by G.F.D. The shows include Gainsborough's "I'll Be Your Sweetheart," which is described as the best musical to be produced by Gainsborough since the war.

Two Universal films are set for showing in early May. They are: "Honeymoon Ahead," Tuesday, May 1, G.F.D. Private Theatre, 10.30 a.m.

"Sudan," Wednesday, May 2, Leicester Square Theatre, 10.30 a.m.

The new Universal Technicolor production, "Sudan," is a spectacular fantasy, starring Maria Montez as Naila, Queen of the Nile, and Jon Hall and Turhan Bey as her two cavaliers. George Zucco plays the treacherous Royal Chamberlain who plots to usurp the crown, and Andy Devine provides comedy relief.

Old Legend

The story is based on an old legend, a romance with a desert locale.

The film was produced by Paul Malvern, based on an original screenplay by Edmund L. Hartmann. Director was John Rawlins. The release date is June 18

Novel Musical

In "Honeymoon Ahead," which stars Allan Jones, Grace McDonald and Vivian Austin, an unusual story is the vehicle for some moving scenes which call for first-rate acting and also for a number of lovely tunes.

Allan Jones sings two solos, "Round the Bend," "How Lovely," and a duet with Grace McDonald, "Now and Always." A mixed chorus sings "Time Will Tell."

Everett Carter and Milton Rosen wrote all four tunes. The screen play was written by Val Burton and Elwood Ullman from an original story by Val Burton. Will Cowan was the associate producer and Reginald Le Borg directed.

The story tells how Allan Jones, as Orpheus, leader of a prison choir, obtained a radio sponsor for a programme when he is pardoned, and the deal falls through. Friends plot to have him reimprisoned.

In Preparation

Among the pictures for early Trade show are Gainsborough's "I'll Be Your Sweetheart," which is stated to be the most spectacular British musical production since the war. With Margaret Lockwood and Vye Oliver in the leading rôles, supported by Peter Graves and Moore Marriott, Frederick Birtwell and Maudie Edwards, and introducing a new

star, Michael Rennie, this picture tells of the London musical comedy world at the beginning of the century.

Old landmarks of London are reconstructed. Miss Lockwood sings and dances at the Alhambra and the Tivoli.

The original screenplay was by Val Guest and Val Valentine. Val Guest also directed with associate producer Louis Levy and executive producer Maurice Ostror.

Another Colour Film

The period melodrama, "Salome, Where She Danced," a Universal Technicolor production, promises to be a fine spectacle. Salome, the dancer, is played by a new discovery, Yvonne de Carlo, who was chosen out of a beauty contest. Supporting this artist are Rod Cameron, David Bruce, Walter Slezak and Albert Dekker.

The music includes "The Blue Danube," "The Roving Gambler" and "Pennsylvania, On Pennsylvania." The screenplay was by Laurence Stallings from an original story by Michael J. Phillips. Charles Lamont directed and Walter Wanger produced. Associate producer was Alexander Golitzen.

Susanna Foster and Turhan Bey again co-star in the Universal musical, "Frisco Sal," with Alan Curtis. The picture centres around the exciting life of San Francisco's Barbary Coast in the late 90's with its rough-and-tumble life. George Waggner directed.

"Night in Paradise"

"Night in Paradise," another Universal Technicolor fantasy, is set in the year 580 a.c. It relates the adventures of a Persian Princess, played by Merle Oberon, and of the fabler Esop, played by Turhan Bey, and tells how their lives are affected by a sorceress. The cast also includes Thomas Gomez, Kay Collins and Gale Sondergaard. This Walter Wanger production is directed by Arthur Lubin.

G.F.D. also has some good second-features for early showing. Chief of these is the drama, "Destiny," featuring Gloria Jean and Alan Curtis. Frank Craven, Grace McDonald, Vivian Austin and Minna Gombell. The story is about an innocent man, accused of complicity in a bank robbery, who flees from all women under the influence of fear.

Direction was by Reginald Le Borg, with associate producer Roy William Neill.

Comedy with Music

"Penthouse Rhythm," a Universal comedy with music, features Kirby Grant, Lois Collier, Edward Norris and Louis Da Pron. A quartet, a brother and sister, and two male friends, are anxious to enter show business. A friend persuades them to "borrow" his employer's flat. On the latter's arrival there is a fracas which lands them all in jail. Finally, matters are untangled and the quartet gets the chance to perform.

The lure of treasure is the theme of Universal's "Song of the Sarong." The cast includes William Gargan, Nancy Kelly, Samuel S. Hinds and George Dolenz. William Gargan is in search of a job for a million dollars. He is engaged to steal sacred pearls from a South Sea island which are guarded by natives with poisoned spears.

Songs include "Lovely Luaua," "Camptown Races." Harold Young directed and Gene Lewis was associate producer.

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.
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" " 1	10.30 a.m.	Carlton
Fri., " 4	10.45 a.m.	Elite
" " 4	10.45 a.m.	Scala
Tues., May 1	10.30 a.m.	Hippodrome
" " 1	10.30 a.m.	Union Street
" " 1	10.45 a.m.	Cinema House
Thur., " 3	10.45 a.m.	Union Street
" " 3	10.45 a.m.	Cinema House
" " 3	10.15 a.m.	Hippodrome
Fri., " 4	10.45 a.m.	Union Street
" " 4	10.30 a.m.	Hippodrome
" " 4	10.45 a.m.	Cinema House

Continued from page 60

TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
NOTTINGHAM.			
Conflict	Warner	Humphrey Bogart	A
The Picture of Dorian Gray	M-G-M	George Sanders	A
My Reputation	Warner	Barbara Stanwyck	
Here Come the Co-Eds.	G.F.D.	Abbott and Costello	
SHEFFIELD.			
Conflict	Warner	Humphrey Bogart	A
Thunderhead	20th Century-Fox	Roddy McDowall	
She Gets Her Man	G.F.D.	Joan Davis	
Old Mother Riley at Home	Anglo-American	Lucan and McShane	
Here Come the Co-Eds	G.F.D.	Abbott and Costello	
David Copperfield	M-G-M	W. C. Fields	U
Don Chicago	Anglo-American	Jackie Hunter	
My Reputation	Warner	Barbara Stanwyck	
Utah	British Lion	Roy Rogers	L

PARAMOUNT SET FIVE BIG PRESENTATIONS

Two in Technicolor

TREMENDOUS entertainment and box-office qualities are claimed for five important pictures which form the current Trade show line-up of Paramount. Big star and story values are a feature of the schedule, which includes "Bring on the Girls," Veronica Lake's first Technicolor subject.

Another film in Technicolor is "Incendiary Blonde," one of Paramount's most lavish musicals, which co-stars Betty Hutton and Arturo de Cordova.

All five films in the group are being shown in the company's private theatre at 10.30 a.m. and 2.30 p.m. Dates, titles and stars are as follows:—

Friday, April 27, *Bring On the Girls*, Veronica Lake, Eddie Bracken.

Friday, May 4, *Incendiary Blonde*, Betty Hutton, Arturo de Cordova.

Wednesday, May 9, *Salty O'Rourke*, Alan Ladd.

Friday, May 18, *The Affairs of Susan*, Joan Fontaine and George Brent.

Friday, May 25, *Out of This World*, Eddie Bracken and Veronica Lake.

Four Stars in Colour

Four big stars head the cast of "Bring on the Girls," the first of the quintette, a big-scale Technicolor musical starring Veronica Lake, Eddie Bracken, Sonny Tufts and Marjorie Reynolds. The large supporting cast of noted artistes, including Johnny Coy, Alan Mowbray, Grant Mitchell, Peter Whitney, Porter Hall, Thurston Hall, Lloyd Corrigan, Sig Arno, Joan Woodbury, Frank Faylen, Huntz Hall, Norma Varden and Spike Jones and his City Slickers.

Sidney Lanfield directed the film, which tells the hilarious story of the world's richest young man who can never be sure that people are not nice to him solely because of his money. The complications and adventures which befall him when he enlists in the navy make for a fast-moving, sparkling tale embellished with several big new hit songs and some superb dancing.

Lavish Musical

The second new production is the Technicolor musical, "Incendiary Blonde," a colourful and exciting story inspired by the life of Texas Guinan from her childhood in Texas, through her years as a rodeo performer, as the "Female William S. Hart" of Hollywood Western films, and later as the queen of New York's night clubs. George Marshall directed "Incendiary Blonde," the impressive cast of which includes Betty Hutton, Arturo de Cordova, Barry Fitzgerald, the Academy Award actor of "Going My Way," fame, Charles Ruggles, Albert Dekker, Mary Phillips. A notable feature of this subject is that it affords Betty Hutton choice opportunities for strong dramatic acting, at which she is said to excel.

Ladd's Latest

The third picture is the new Alan Ladd vehicle, "Salty O'Rourke," described as a gripping human interest story with a thrilling and colourful race-track background. Raoul Walsh directed this film, which presents Alan Ladd as a racehorse

owner and lovely Gail Russell as a school teacher. Stanley Clements, the leader of the gang of young "toughs" in "Going My Way," plays the part of a jockey, and veteran character actor William Demarest portrays Ladd's trainer and "sidekick." Also in the cast are Spring Byington and Bruce Cabot.

Gay Wallis Production

"The Affairs of Susan" is Hal Wallis' first Paramount production, which U.S. advance reports rate as one of the gayest entertainments of the year. Joan Fontaine has the feminine lead, supported by George Brent, Walter Abel, Dennis O'Keefe, Don DeFore, Rita Johnson, Byron Barr, Francis Pierlot and Frank Faylen.

William Seiter directed this refreshing tale of an actress who is about to be married when her husband-to-be discovers that three other men have been in her life. Many intriguing situations and plenty of fun take place before Susan, instead of being all things to all men, becomes all women for one man.

Glamour Girl Band

Then there is "Out of This World," which stars Eddie Bracken, Veronica Lake and Diane Lynn in a laugh story of an all-girl glamour band and the hilarious adventures which they encounter when a Western Union messenger arrives on the scene with a voice that causes even the most sophisticated member of the band to swoon. Others in the cast of this delightful musical comedy are Cass Daley, Olga San Juan, Mabel Paige, Mary Elliott, Carmelle Bergstrom and several famous American musical personalities. Hal Walker directed.

"SONG" BREAKS G.-B. RECORDS

Max Thorpe (acting managing director of Columbia) reports that "A Song to Remember" has passed all expectations on its first general release.

The picture did good business in places where "experts" predicted it would fail to draw large audiences. At the Grand, Edgware Road, it broke the all-time record for the house—including the highest day record.

It broke house records at the Coronet, Notting Hill, and at the Rink, Finsbury Park. It broke the all-time record at the Gaumont, Hammersmith, and it also broke records at Willesden, Camden Town, Palmers Green and Harrow.

Its success was not confined to London, at Bradford it was held over for a second week. At Llandudno it was brought back to the theatre for a second week after one week's interval. It broke all records at the Electric, Torquay.

G.-B. managers from all parts of the country reported the same high standard of business. So have other managers where the film has played.

LUBITSCH PREMIERE AT ODEON

The new Ernst Lubitsch comedy, "Czarina" (20th-Fox), will have its London premiere at the Odeon, Leicester Square, on May 10. The proceeds will be devoted to the British United Aid to China Fund. The inimitable skill and Lubitsch touch is seen at its best in this sophisticated story of



Betty Hutton in *INCENDIARY BLONDE*, Paramount's Technicolor subject which will be Trade shown on May 4

P.R.C. COLOUR FEATURE MAKES GOOD PROGRESS

High Budget Pictures for Pathe Release

The P.R.C. production schedule is being maintained at a steady pace and several new films have gone before the cameras and others are ready for early production.

The company's first colour production, "Enchanted Forest," being directed by Lew Landers, is a dramatic fantasy, which features Edmund Lowe, Brenda Joyce, Harry Davenport, Billy Severn and John Lital.

One of the biggest interior sets yet built at the studios reproduces in detail the exterior location shots taken by the units in Santa Cruz Mountains.

A music score by Albert Hay Malotte and Lary Morey, lyric writer, is to be a feature of the picture.

Theatre Thriller

Al Herman has started "The Phantom of Forty-Second Street," starring Dave O'Brien, Kay Aldridge, Alan Mowbray, Frank Jenks and Iris Adrian. It is a mystery story with an unusual plot that concerns a series of murders at a theatre. Suspicion falls on the daughter of an actor, and a dramatic critic, convinced of the girl's innocence, turns amateur detective.

"Swamp Man," directed by Edgar Ulmer, and starring Buster Crabbe, is nearly finished. "Undercover Girl," with Mary Beth Hughes in the principal rôle, is also nearly completed.

When floor space is available "The Wife of Monte Cristo" will begin production. It is to be a high budget picture, with lavish settings.

20th-Fox Well Ahead of Schedule

THREE pictures, which were completed recently at the 20th Century-Fox studios bring the number of features in the cutting rooms up to eight, and with six more in production the company reported to be several months ahead of its schedule—and at the present rate will soon be working on some of next season's features.

In production are: "Star Fair," a Technicolor musical starring Dana Andrews, Dick Haymes and Jeanne Crain; "Captain Eddie," a story of the adventurous career of flying ace Eddie Rickenbacker, with Fred MacMurray in the title rôle; "Two Faced Quilligan," a comedy, with William Bendix and Joan Blondell; "Caribbean Mystery," starring James Dunn and the glamorous newcomer Jackie Paley; "Jupiter's Darling," film version of the stage comedy-hit; and "Dragonwyck" from the best-seller, with George Tierney and Vincent Price in starring rôles.

Now in the process of editing are: Ernst Lubitsch's satirical comedy-romance, "Czarina," starring Anne Baxter, William Eythe, Tallulah Bankhead and Charles Coburn; the film of John Hersey's timely novel, "A Bell for Adano," in which Gene Tierney, John Hodiak and William Bendix play the leading rôles; the lavish Technicolor musical, "Billy Rose Diamond Horseshoe," starring Betty Grable; "Where do We Go From Here," Technicolor fantasy headlined by Fred MacMurray, Joe Leslie and June Haver; "No Hill," Technicolor romance with music featuring Joan Bennett, George Raft and Vivian Blain; the comedy-romance "Col. Effingham's Raid," with Charles Coburn, Joan Bennett and William Eythe; the Gracie Fields-Monty Woolly starring comedy "Molly and Me" now scheduled for Trade showing; and "Circumstantial Evidence" a drama with Lloyd Nolan and Michael O'Shea in leading rôles. George Jessel's musical, "Kitty on the Keys"; the picture of Beatrix Ames Williams novel, "Leave Him to Heaven"; and "Three Little Girls in Blue," a William LeBaron production, are all three ready for production as soon as space becomes available.

SOVIET BUYS "CHARLEY'S AUNT"

A report from new York states that the Soviet Film Commission has purchased 20th-Fox's "Charley's Aunt" for showing throughout Soviet Russia. This is the first picture purchased in the U.S. for some time and would seem to indicate the Soviet policy of acquiring only escapist fare from Hollywood, producing its own serious pictures.

Kinema Entertains Troops

Fifty wounded soldiers were invited by J. Bennett, manager of the Casino, Liverpool, to see the film, "Madonna of the Seven Moons." Peter Glenville, who appears in the film, made a special appearance and answered questions how films are produced.

court intrigue. Tallulah Bankhead excels herself in her rôle as the charming Queen, whose romantic inclinations are deftly woven into scenes together with plotting generals and rival lovers.

Charles Coburn, Anne Baxter and Mischa Auer are also in the cast.



Walter Selzak in a scene from Samuel Goldwyn's Technicolor film *THE PRINCESS AND THE PIRATE* (RKO-Radio), which opens at the Leicester Square Theatre in mid-May. Bob Hope is starred with Virginia Mayo, Walter Brennan and Victor McLaglen

WIDNES UPHOLSTERY DEAL

£40 Claim Against the Regal

AT Widnes County Court, Celia Goldstone, trading as Goldstone and Co., manufacturing upholsterers, Manchester, sued the proprietors of the Regal, Widnes, for work done and material supplied. The amount of the claim was £68 3s. 9d., being the balance of an account.

C. M. W. Elliott, for plaintiff, said that in 1943 defendant wanted a number of kinema seats covering. A Mr. Forrester approached plaintiff's manager and an arrangement was made for labour only, plus a reasonable profit as defendants were to supply their own material. Later, Mr. Forrester was attracted by some shaft moquette at defendants' premises and it was arranged that this material should be used, defendants to replace it by whatever amount was used. Defendants supplied no more than 30 yards. Plaintiff re-covered 95 seats and 96 backs and used 61 yards of material. They claimed payment for the balance of 31 yards.

Defendants challenged the price charged of £1 2s. 6d. for some of the moquette as being excessive and exorbitant, within the meaning of the General Furniture (Maximum Prices) Order. Plaintiff's argument was that that Order did not apply in this case. Not a penny piece profit had been made on any of the material in respect of which the claim was made.

Ellis Tobias, plaintiff's manager, said he quoted 15s. a seat, including the backing. His firm paid 14s. 6d. a yard for some of the moquette and £1 2s. 6d. for the other, plus purchase tax. Judge Crosthwaite suggested the

parties should have a consultation in his room.

After the parties returned to court it was announced that they had come to terms. Judgment was given for plaintiff for £40 with costs on Scale 6.

The judge said as far as he could see, he would have held the contract did not come within the Order, therefore the 15s. per seat part of the claim would have stood. On the other hand, he suspected that he would have reduced some of the charges for material. He gave judgment by consent as stated.

First Midnight Premiere Since the War

W. A. Hockman, of the Gaumont Theatre, Manchester, made a successful application, the first during the war period, to the Manchester Watch Committee, on Thursday last, for permission to give a midnight premiere of the film "Since You Went Away."

The show will last from 10 p.m. on May 22 to 1 a.m., and the proceeds will be given to the Jewish Forces' Centre, which has done good work in providing amenities for serving men and women.

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Continued from page 60

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"	"	"	"	"	"	"
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"	"	"	"	"	"	"
Fri., " 4	10.45 a.m.	Elite	My Reputation	Warner	Barbara Stanwyck	—
"	"	"	"	"	"	"
"	"	Scala	Here Come the Co-Eds.	G.F.D.	Abbott and Costello	—
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"	"	"	"	"	"	"
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"	"	"	"	"	"	"
"	"	Cinema House	She Gets Her Man	G.F.D.	Joan Davis	—
Thur., " 3	10.45 a.m.	"	Old Mother Riley at Home	Anglo-American	Lucan and McShane	—
"	"	"	"	"	"	"
"	"	Cinema House	Here Come the Co-Eds.	G.F.D.	Abbott and Costello	—
"	"	"	"	"	"	"
"	"	Hippodrome	David Copperfield	M-G-M	W. C. Fields	U
"	"	"	"	"	"	"
Fri., " 3	10.15 a.m.	Union Street	Don Chicago	Anglo-American	Jackie Hunter	—
"	"	"	"	"	"	"
Fri., " 4	10.45 a.m.	Hippodrome	My Reputation	Warner	Barbara Stanwyck	—
"	"	"	"	"	"	"
"	"	Cinema House	Utah	British Lion	Roy Rogers	—
"	"	"	"	"	"	"

KINEMAS ARE MERELY A "COLLECTING SOCIETY"

Exhibitor Complaints at Manchester and Salford Meeting

MEMBERS of the Manchester and Salford branch are aware of a feeling of irritation amongst patrons through being so frequently asked to respond to charity appeals, all more or less deserving. This was conveyed at the quarterly general meeting of the branch held at Manchester on Friday. T. S. Dawson presided.

Arising from the report of the meetings of the General Council mention was made of the decision to leave it to the branches to decide how to deal with the Merchant Navy appeal.

H. NEWBOULD admitted that the various charities which appealed to the kinemas were nearly all deserving of support, but they must not forget their function as providers of entertainment. In many cases difficulty had been experienced in obtaining either collectors or boxes; it was impossible for exhibitors to make good such deficiencies. At theatres with which he was connected it had been decided not to permit any collections apart from the one per annum officially authorised.

"If we respond to all the appeals made to us our theatres will be just branches of a collecting society," he said. "People object to collecting boxes being pushed under their noses every time they go to a cinema."

R. W. Fox said Eccles exhibitors had been inundated with appeals. All of them were worthy, but he had come to the point when he would have to refuse to countenance them.

Too Much Interference Alleged

E. CHESHIRE said exhibitors would have to defend their rights against encroachment by the C.E.A. in matters of management. In the past there had been far too much sponging on theatrical people. Big shipping companies and others would not tolerate boxes being placed outside their premises.

Deviating from the subject, Mr. CHESHIRE remarked that many times resolutions were passed which his company regarded as interference with management functions. If his company wanted to put out collecting boxes it would do so.

H. NEWBOULD moved and A. E. WRIGHT seconded that it be left to the individual theatres whether they made collections for the Merchant Navy Fund.

W. JOHNSON: There are too many collections altogether; there should be no additional ones. Why not take a "cut" from the annual collection, for other approved causes.

T. E. ROBINSON: That is impossible. You could not take a "cut" now.

E. CHESHIRE asked the branch to say that the needs of the Merchant Navy Fund was a national matter and ought to be dealt with by the Government.

W. JOHNSON: I support Mr. Cheshire for once.

Mr. Newbould's resolution was carried.

Let the Prisoners Build

Mr. CHESHIRE, referring to blitzed kinemas, said there were a lot of German prisoners in the country. They should ask the Government to employ them to repair and make good properties in the devastated areas and if necessary more should be imported. During this period of labour shortage prisoner labour should be used for this reconstruction work.

Sunday Work Agreement

W. A. HOCKMAN proposed and W. MILLER seconded that the agreement between the branch and the N.A.T.K.E.

for payment for Sunday work be confirmed. A difficulty had arisen in regard to the interpretation of the clause dealing with overtime, said the SECRETARY. He believed the agreement would be correctly interpreted if overtime was based on the actual hours mentioned in the agreement—52, 54 or 48. Agreed.

Catering Wages

It was reported that many exhibitors with cafés had decided to contract out of the agreement negotiated with the N.A.T.K.E., and they would therefore come under the Catering Wages Board. It was possible the Catering Wages Board would not accept the agreement. E. CHESHIRE complained of the Association's surrender to the trade unions.

Time Limit for Speeches

Mr. HOCKMAN suggested the branch should adopt a rule fixing a time limit for speeches at general meetings. He felt meetings were a bit on the haphazard side and a time limit to speeches would result in more orderly procedure.

Mr. CHESHIRE objected. What was the good of coming to a meeting if one could not get a hearing, he asked. Members ought not to be treated as children.

The CHAIRMAN said he would have to ascertain whether the proposition was in order before he could accept it. After all, a meeting could only be conducted satisfactorily with the good will of the members. Personally, he had no fear that that good will would not be manifest.

Rating Assessment

Mr. MILLER alluded to the proposed reassessment of Salford kinemas. He said he had the feeling that the branch was not getting the support from London it ought to get.

The Association had thousands upon thousands of pounds in hand, but the members were not getting any benefit from them. When issues of principle arose they should be fought to a conclusion and taken as far as it was necessary to go legally. Then exhibitors would know where they stood.

The CHAIRMAN said rating was an everlasting problem. Arrangements were being made for a meeting of Salford exhibitors who would be invited to bring their rating advisers along with them.

C.M.A. Drive in Midlands

The severance of the C.M.A. from the N.A.T.K.E. finds the Birmingham Branch putting its house in order in readiness to organise a big membership drive in the immediate future.

G. A. Richardson (chairman) informs the KINE. that the officers of the branch will carry on under the new regime, and that a new committee has been appointed.

He is looking forward to a rapid growth of membership in Birmingham and the surrounding towns.

The collection for the Red Cross and St. John Fund at the Premier, Manchester, realised £304. Of this sum £145 10s. was received in £1 and 10s. notes by appeals from the stage.

WE HAVE PLANS!

By BEN of B.N.



BRITISH NATIONAL has plans! And in a business such as ours, long-term planning can be sufficient of a novelty to rank as news, especially, as is invariably the case with this particular company, when a concern sticks to its announced plans.

First we can tell you that we have seen a rough cut of "Waltz Time," and we believe that it has just about everything the public is waiting for. Tired of ear straining, eyefilling musical spectacles, that have so long been the rage, we believe that the public wants something more tuneful and less tiring, something that will rest and refresh them, in short, the type of romantic musical we have to offer in "Waltz Time."

One result of the success of this subject is that we have signed up two of its stars, Webster Booth and Anne Zeigler to star in a new subject to be called "Laughing Lady." The fact that this and "Lisbon Story" are both musicals shows at least that we have confidence in our theory that the public will be wanting the more tuneful type of subject in the near future and that we have sufficient plans in hand to ensure that they get their wish. Both these subjects, it is hoped, will go into production at Elstree during the summer.

In "Waltz Time," Paul Stein has given us a picture every bit as successful as "Blossom Time," but instead of only Tauber, he has a list of stars that includes, in addition to Zeigler and Booth, Carole Raye, Peter Graves, Patricia Medina, Albert Sandler, George Robey, Thorley Walters, John Ruddock, Wylie Watson, Marie Ault, Harry Welchman, Ivan Samson, Ferdi Mayne, Hugh Dempster and Hay Petrie, not forgetting the liting numbers of Hans May.

Currently on the floor at the National Studios is a new Sexton Blake adventure called "The Echo Murders" with David Farrar playing the title rôle and John Harlow directing.

Farrar is one of the most popular male stars in the country, a fact that was demonstrated the other day when he took a couple of days off to go down to the opening of his new picture, "The

World Owes Me a Living." at Cardiff. It turned out a more strenuous experience than anything he has experienced at the hands of vengeful crooks or Nazi agents in his "Blake" adventures for, having fought his way into the theatre, extra police and the fire brigade had to be turned out to help clear the crowds that blocked the main street before he could be got out again.

Geoffrey Montgomery Tully starts on "Query," a screen version of the "Seamark" story, on April 30, and starring in it is that great new screen star, Billy Hartnell, whose work in "Way Ahead," "The Agitator" and "Strawberry Roan" has put him right up in the big box-office class. With him you will see Jimmy Hanley, Dinah Sheridan, Scott Saunders, Wylie Watson, Breffni O'Rourke and Kynaston Reeves.

Vernon Sewell has not yet got a name for his mystery story about the murder in the Paris Latin Quarter of 1893, but Derrick de Marney, who has been more interested in producing and directing recently, was so impressed by the theme and the script, that he agreed to play the lead in the picture as well as act as associate producer. This baffling mystery thriller goes on the floor in May and already gives indications of being one of the most interesting pictures currently in hand.

Oswald Mitchell gets busy on May 23 with "The Interiors of Loyal Heart," the sheep dog story which was filmed in Cumberland during last summer. "Fleet," star of the film, will be leaving his native Cumberland for the first time when he comes to Elstree for these scenes. Interiors have been held up because "Fleet" is first and foremost a working sheep dog, and during the winter he has to be out on the mountains rounding up the strays and those lost in the drifts. Now that the lambing season is through he is at last free to continue the film career he started back last summer. And with the

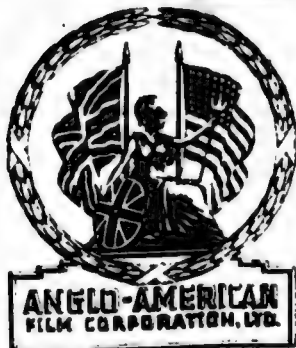


successful Trade shows of "Old Mother Riley at Home" and "Don Chicago" and the subjects already lined up, Anglo-American is looking forward to a selection of British National offerings of the type that makes contented exhibitors.

[ADVT.]

*He tried to
Gangsterise
London!*

W



THE FUNNIEST STORY EVER TOLD—

BRITISH NATIONAL FILMS LTD.

JACKIE HUNTER

(DEFINITELY ENJOYABLE FILM STUNNER)

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FOR
 PROVINCIAL TRADE SHOW
 ANNOUNCEMENTS See Page 60

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The story stars Constance Moore as an American-educated princess from a mythical European state, who is visiting America in the hope of raising a loan for her country. Dancing incognito in a cabaret, she is spotted by Earl Carroll. He asks her to appear in his new Broadway show and she accepts his offer unknown to her mother and other members of the royal party. She and the young author of the show fall in love, which complicates matters, especially when he discovers her identity. But after many amusing situations everything combines to make a happy ending.

This light-hearted comedy also stars Dennis O'Keefe, with a supporting cast including Eve Arden, Otto Kruger, Alan Mowbray, Stephanie Bachelor and Woody Herman and his Orchestra.

It was directed by Joseph Stantley, and the company expects it to be one of its major successes.

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Prior to the war in charge of the Rialto, Wednesbury, and the Whitehall Theatre, Rotherham, for A.B.C., Edward Henry Cooper has now settled down as manager of the Crown Kinema, Ladywood, Birmingham. In the interim he served with the N.F.S., from which he was released last September. Since then he has been relief manager at the Piccadilly, Sparkhill, Birmingham. At the Crown he succeeds Miss Lillian Downes, who has had charge of that Birmingham suburban house for the past four years, and remains on the circuit as relief manager.

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Assistant Manager Davis has been transferred from the Tower, West Bromwich, to the Ritz, Bordesley, his successor being Assistant Manager Edwards, from the County Theatre, Warwick.



Dennis O'Keefe and Constance Moore co-star in the Republic musical comedy, EARL CARROLL VANITIES (British Lion). Eve Arden, Otto Kruger, Al Mowbray, Stephanie Bachelor, Pinky Lee and Woody Herman and his band are in the cast

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Publicity Matters

James Forsyth, Director of Public Relations, presided at a meeting of divisional publicity managers which was addressed by J. Myers, publicity chief of the Rank Studio and Renting Organisation, who paid tribute to the work of the G.-B. publicity department.

A. E. Crab, R. T. Rea, R. H. Etchells, C. Hurst, Selwyn Taylor, Norman Craig, A. W. Hall, L. Funness, John Corker, Rex Stewart, F. Avis, K. Allen, Miss M. Dipper and Bill Luckwell were among those representing publicity and public relations.

Booking Problems

Details of the line-up of outstanding films secured for screening at Gaumont-British halls, were supplied by Arthur Brown, G.-B. booking manager, who also dealt with a number of problems raised by the delegates.

Junior Clerks

A joint meeting was addressed by Miss Mary Field, Gaumont-British Instructional Films, who was enthusiastic at the excellent manner in which G.-B. managers were running their junior clubs, which were represented by V. P. Powell, the controller.

Film Previews

On Wednesday evening the delegates went to the G.F.D. Theatre, Wardour

Street, where they saw Gainsborough's "They Were Sisters." Harold Huth, the producer, and Anne Crawford, who appears in the film, were present and Mr. Huth addressed the gathering.

The following evening the convention was entertained at 20th Century-Fox's theatre by Francis L. Harley, Fox's managing director, and Larry Kent. Following the screening of "A Tree Grows in Brooklyn," Mr. Harley spoke to the assembly and complimented Gaumont-British personnel on the manner in which they had handled Fox's product, saying that he believed that "A Tree Grows in Brooklyn" would be as great a success as "How Green Was My Valley."

West London Appointments

F. W. Dorme, who is house manager of the Kensington Odeon under E. O. Chiseman, was formerly for 21 years with Meap's Theatres (of which the Kensington house was one) and was on the staff when it was opened in January, 1926, spending three years there as chief engineer. Later he opened the firm's Twickenham hall and reopened their East Sheen Empire, after which he returned to Kensington for seven years. When the circuit was acquired by Odeon in January, 1944, he was appointed manager of the Richmond Royalty, from which he returned to Kensington when that Odeon was reopened last October.

Assisting him as deputy house manager is Capt. C. Rushworth, who is connected with the Neilson-Terry theatrical family. He spent six years on the stage, has been connected with the Stock Exchange and was recently released from the Army in which he had spent 5½ years, the latter 3½ being occupied in organising entertainments for the troops.

As his assistant at the Hammersmith Gaumont, Jack Manbury has A. E. Berners, a newcomer to the Trade, who joined the company at Finchley in January.

Capt. Frank Murphy, Tyneside Scottish, of 18, Dryden Road North, Low Fell, Gateshead, a former director of Smelts Cinemas, Ltd., Newcastle, has arrived home after being liberated from a prison camp by American Forces. He was taken prisoner in France in 1940.



Group at the wedding of Flight Officer Tom Kimberley and Miss Daphne Dalton: story on page 11.

Continued from page 3

San Francisco

International Trade Organisation Likely

trade relations of the United Nations, involving the elimination of restrictive barriers and cartel arrangements.

The United States part in the scheme would include the lowering of tariffs upon entry of goods into America.

The proposed trade organisation is framed to come within the compass of the World Security Organisation.

Organised spokesmen of the Industry regard the scheme of free interchange of films as conferring a great benefit upon the film business.

A Former Statement

Our New York correspondent's message should be read in conjunction with a statement by Nathan Gordon, Chief of the Motion Picture Division of the U.S. Department of Commerce, in 1943, when he declared that there ought to be no "hobbling requirements" affecting the interchange of films between America and other countries.

Mr. Gordon's report asked:— "Will the free flow between nations of the powerful 'intangible' the motion picture, be given consideration in the conditions that will surround the framing of the peace? The American Industry hopes so."

C. G. Starkey, manager of the Regal, Bournemouth, for the past five years, has been transferred to the Electric, Bournemouth. He entered the Trade in Bradford in 1931. In 1936 he opened the Odeon, Loughborough, and in 1938 opened the Odeon, Halifax. Mr. Starkey is known to members of Odeon Children's Clubs as the author of the song "Hi De Hi." C. G. Parsons takes over at the Bournemouth Regal.

Coun. J. Wilson, J.P., kinema proprietor, has been re-elected chairman of Church District Council for the fifth successive year.

EXTENDED HOURS ON V-DAY

N. Staffs. Application

The North Staffordshire branch of the C.E.A. is to make an application to the Stoke-on-Trent Watch Committee for an extension of opening hours at local kinemas up to 11 p.m. on V-Day and the following two days.

This was agreed at the April meeting of the branch, on the proposition of E. Mitchell, seconded by J. Mervyn Yardley.

A letter was read from the Director of Education for Stoke-on-Trent containing a resolution passed by the Children's Cinema Council, expressing the Council's appreciation of the work of kinema companies and theatre managers in the organisation of children's matinees.

When a letter from the General Secretary was read, stating that an application for membership of the branch had been received from Catlin's (Uttoxeter), Ltd., the members agreed that there were no known circumstances why the application should not be granted.

"THE FIFTH CHAIR"

Remarkable Scenes at London Pavilion

The crowds and the queues which have assembled over the week-end at the London Pavilion where the U.A. subject, "The Fifth Chair," is being shown, are stated to have eclipsed anything of the kind previously experienced at the theatre.

Before the theatre opened on Friday morning a queue had already begun to assemble, and by the later performance the building was completely surrounded. Throughout Saturday and Sunday, and again on Monday, great crowds lined the streets round the Pavilion, with the theatre filled to the last seat and maximum standing room at all the afternoon and evening performances.

TRAINING OF DISABLED EX-SERVICE MEN

Sussex Scheme Likely to Set Standard for Country

EARLY next month some 15 disabled ex-Service men will begin a comprehensive course of training at Brighton which will enable them to take their place in civil life as fully-trained projectionists.

This was reported at the monthly meeting of the Sussex C.E.A., which thus becomes the first branch in the country to put into operation a scheme which has the full support of the Ministry of Labour and may become standard policy.

The syllabus of the course has been approved as a standard one for the whole of the country.

The information was given to the branch by its newly appointed public relations officer, A. J. Sadler, who has received many congratulations on his successful efforts in bringing it to fruition. Mr. Sadler has been keenly interested in the rehabilitation of ex-Servicemen since his demobilisation after the last war. A former branch chairman, and now General Council delegate, Mr. Sadler represents the Industry on the rehabilitation panel of the Ministry of Labour. He has also done great work as the branch's liaison officer on man-power and deferment problems.

Trade Aid

In his report to the April meeting of the Sussex C.E.A., under the chairmanship of Coun. Richards, Mr. Sadler acknowledged the very great help he had received from the circuits and from the Western Electric Co., who had gone to great trouble in drawing up the syllabus for the course in conjunction with the principal of the Brighton Technical College.

The men will receive instruction at the Technical College, and for this part of the work a special instructor will be appointed. The men will do their practical work on plant that is being laid down at premises adjoining the Technical College, and in the operating boxes of the local kinemas.

The Ministry of Labour has agreed to a starting date early in May, and will make a grant of from £3 10s. to £4 a week to the men up to a period of five months while they are under training.

Jobs for the Men

Applications, continued Mr. Sadler, were already being received from men wishing to join the course, and Odeon had intimated that they would be prepared to take some 10 or 12 of the men as soon as they were ready. Mr. Sadler mentioned that some of the men would, through service with R.E.M.E. and other units, already have had experience that should prove useful to them in the development of the technical side of the Industry, and he felt that the scheme would be a most valuable one on somewhat similar lines to the King's Roll of the last war.

The Chairman warmly congratulated Mr. Sadler on his work in bringing forward the scheme, and this was immediately endorsed by the members.

One of them, DAVID FOWLER—a newcomer to the branch—declared, "This scheme is the most wonderful thing that has come into the kinema Trade." As a former projectionist, he said that he, like many others, had to learn the hard way, from re-wind boy; he was glad to think that the technical side of the Trade was beginning to get the attention it deserved.

Mr. Sadler's appointment as delegate was in succession to G. C. H. Dicker, whose resignation from this position was received by the members with regret.

V-Day Opening

Sussex kinemas are to remain open on V-Day. This decision was taken after a brief discussion.

The CHAIRMAN said he could not understand the decision of the West End to close. (A member: I can!) Coun. Richards went on to say that he considered the kinemas had a duty to the public, and that duty was to be open as usual. Besides, he added, it might be a nice wet day. (Loud laughter.)

F. C. MAPLEDEN made the point that, if the kinemas did not open, it would throw a much greater burden on public-houses and other institutions. "I think it only fair that we as an Industry should take our share," added Mr. Mapleden.

STANLEY C. MILLS (A.B.C. area supervisor)—who was given a cordial welcome to Sussex by the Chairman on behalf of the members—said that his company had decided to remain open.

A formal resolution recommending all members to remain open on V-Day was then moved by Mr. MAPLEDEN and carried without dissent.

Matinee Prices

Coun. RICHARDS reported on the proceedings of General Council, and the remainder of the meeting was devoted to a discussion of cheap matinee prices. F. C. Mapleden (vice-chairman) presided during this part of the meeting as Coun. Richards intimated that he was an "interested party."

Mr. MAPLEDEN intimated that the matter had been deferred from a previous meeting. He thought the matter ought to be finally disposed of, and mentioned that there was a minute on the subject, but it had been lost with other branch papers in the blitz. He said that it appeared that certain members were allowed to maintain special matinee prices, but only for a certain time.

Offsetting First Runs

On behalf of an independent exhibitor unable to attend the meeting, it was stated that he felt unable, in the interests of his kinema, to abolish matinee prices. The first-run houses had the pull from the public, and as a later run he felt that he would not be justified in withdrawing the matinee prices.

Mr. MAPLEDEN: The independent houses operating cheap prices have got to consider what would be the result if the larger circuits all did the same thing, even with first-run films. Therefore, it seems we ought to consider whether cheap prices should be allowed or not. It is a question of policy—not dictation, as had been suggested by one member.

Special Problems

HARRY JACOBS said it was local conditions which counted, and the matter ought to be considered from the point of view of the particular areas in which the problem arose. He suggested that a special meeting of independent exhibitors should be called to see if a unanimous agreement could be reached, and then it might be possible to do something.

The decision to call a special meeting was carried, and it was further agreed that the members should report back to the next meeting of the branch—the third Wednesday in May.

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Booking Problems

Details of the line-up of outstanding films secured for screening at Gaumont-British halls, were supplied by Arthur Brown, G.-B. booking manager, who also dealt with a number of problems raised by the delegates.

Junior Clerks

A joint meeting was addressed by Miss Mary Field, Gaumont-British Instructional Films, who was enthusiastic at the excellent manner in which G.-B. managers were running their junior clubs, which were represented by V. P. Powell, the controller.

Film Previews

On Wednesday evening the delegates went to the G.F.D. Theatre, Wardour

Street, where they saw Gainsborough's "They Were Sisters." Harold Huth, the producer, and Anne Crawford, who appears in the film, were present and Mr. Huth addressed the gathering.

The following evening the convention was entertained at 20th Century-Fox's theatre by Francis L. Harley, Fox's managing director, and Larry Kent. Following the screening of "A Tree Grows in Brooklyn," Mr. Harley spoke to the assembly and complimented Gaumont-British personnel on the manner in which they had handled Fox's product, saying that he believed that "A Tree Grows in Brooklyn" would be as great a success as "How Green Was My Valley."

West London Appointments

F. W. Dorme, who is house manager of the Kensington Odeon under **E. C. Chisman**, was formerly for 21 years with Menzies Theatres (of which the Kensington house was one) and was on the staff when it was opened in January, 1926, spending three years there as chief engineer. Later he opened the firm's Twickenham hall and reopened their East Sheen Empire, after which he returned to Kensington for seven years. When the circuit was acquired by Odeon in January, 1944, he was appointed manager of the Richmond Royalty, from which he returned to Kensington when that Odeon was reopened last October.

Assisting him as deputy house manager is **Capt. C. Rushworth**, who is connected with the Neilson-Terry theatrical family. He spent six years on the stage, has been connected with the Stock Exchange and was recently released from the Army in which he had spent 5½ years, the latter 3½ being occupied in organising entertainments for the troops.

As his assistant at the Hammersmith Gaumont, **Jack Hanbury** has **A. E. Berners**, a newcomer to the Trade, who joined the company at Finchley in January.

Capt. Frank Murphy, Tyneside Scottish, of 18, Dryden Road North, Low Fell, Gateshead, a former director of Smelt's Cinemas, Ltd., Newcastle, has arrived home after being liberated from a prison camp by American Forces. He was taken prisoner in France in 1940.



Group at the wedding of Flight Officer Tom Kimberley and Miss Daphne Dalton: story on page 11.

Continued from page 3

San Francisco

International Trade Organisation Likely

trade relations of the United Nations, involving the elimination of restrictive barriers and cartel arrangements.

The United States part in the scheme would include the lowering of tariffs upon entry of goods into America.

The proposed trade organisation is framed to come within the compass of the World Security Organisation.

Organised spokesmen of the Industry regard the scheme of free interchange of films as conferring a great benefit upon the film business.

A Former Statement

Our New York correspondent's message should be read in conjunction with a statement by Nathan Golden, Chief of the Motion Picture Division of the U.S. Department of Commerce, in 1943, when he declared that there ought to be no "hobbling requirements" affecting the interchange of films between America and other countries.

Mr. Golden's report asked:—
"Will the free flow between nations of the powerful 'intangible' the motion picture, be given consideration in the conditions that will surround the framing of the peace? The American Industry hopes so."

C. G. Starkey, manager of the Regal, Bournemouth, for the past five years, has been transferred to the Electric, Bournemouth. He entered the Trade in Bradford in 1931. In 1936 he opened the Odeon, Loughborough, and in 1938 opened the Odeon, Halifax. Mr. Starkey is known to members of Odeon Children's Clubs as the author of the song "Hi De Hi." C. C. Parsons takes over at the Bournemouth Regal.

Coun. J. Wilson, J.P., kinema proprietor, has been re-elected chairman of Church District Council for the fifth successive year.

EXTENDED HOURS ON V-DAY

N. Staffs. Application

The North Staffordshire branch of the C.E.A. is to make an application to the Stoke-on-Trent Watch Committee for an extension of opening hours at local cinemas up to 11 p.m. on V-Day and the following two days.

This was agreed at the April meeting of the branch, on the proposition of E. Mitchell, seconded by J. Mervyn Yardley.

A letter was read from the Director of Education for Stoke-on-Trent containing a resolution passed by the Children's Cinema Council, expressing the Council's appreciation of the work of cinema companies and theatre managers in the organisation of children's matinees.

When a letter from the General Secretary was read, stating that an application for membership of the branch had been received from Catlin's (Uttoxeter), Ltd., the members agreed that there were no known circumstances why the application should not be granted.

"THE FIFTH CHAIR"

Remarkable Scenes at London Pavilion

The crowds and the queues which have assembled over the week-end at the London Pavilion where the U.A. subject, "The Fifth Chair," is being shown, are stated to have eclipsed anything of the kind previously experienced at the theatre.

Before the theatre opened on Friday morning a queue had already begun to assemble, and by the later performance the building was completely surrounded. Throughout Saturday and Sunday, and again on Monday, great crowds lined the streets round the Pavilion, with the theatre filled to the last seat and maximum standing room at all the afternoon and evening performances.

TRAINING OF DISABLED EX-SERVICE MEN

Sussex Scheme Likely to Set Standard for Country

EARLY next month some 15 disabled ex-Service men will begin a comprehensive course of training at Brighton which will enable them to take their place in civil life as fully-trained projectionists.

This was reported at the monthly meeting of the Sussex C.E.A., which thus becomes the first branch in the country to put into operation a scheme which has the full support of the Ministry of Labour and may become standard policy.

The syllabus of the course has been approved as a standard one for the whole of the country.

The information was given to the branch by its newly appointed public relations officer, A. J. Sadler, who has received many congratulations on his successful efforts in bringing it to fruition. Mr. Sadler has been keenly interested in the rehabilitation of ex-Servicemen since his demobilisation after the last war. A former branch chairman and now General Council delegate, Mr. Sadler represents the Industry on the rehabilitation panel of the Ministry of Labour. He has also done great work as the branch's liaison officer on man-power and deferment problems.

Trade Aid

In his report to the April meeting of the Sussex C.E.A., under the chairmanship of Coun. Richards, Mr. Sadler acknowledged the very great help he had received from the circuits and from the Western Electric Co., who had gone to great trouble in drawing up the syllabus for the course in conjunction with the principal of the Brighton Technical College.

The men will receive instruction at the Technical College, and for this part of the work a special instructor will be appointed. The men will do their practical work on plant that is being laid down at premises adjoining the Technical College, and in the operating boxes of the local cinemas.

The Ministry of Labour has agreed to a starting date early in May, and will make a grant of from £3 10s. to £4 a week to the men up to a period of five months while they are under training.

Jobs for the Men

Applications, continued Mr. Sadler, were already being received from men wishing to join the course, and Odeon had intimated that they would be prepared to take some 10 or 12 of the men as soon as they were ready. Mr. Sadler mentioned that some of the men would, through service with R.E.M.E. and other units, already have had experience that should prove useful to them in the development of the technical side of the Industry, and he felt that the scheme would be a most valuable one on somewhat similar lines to the King's Roll of the last war.

The Chairman warmly congratulated Mr. Sadler on his work in bringing forward the scheme, and this was immediately endorsed by the members.

One of them, DAVID FOWLER—a newcomer to the branch—declared, "This scheme is the most wonderful thing that has come into the cinema Trade." As a former projectionist, he said that he, like many others, had to learn the hard way, from re-wind boy; he was glad to think that the technical side of the Trade was beginning to get the attention it deserved.

Mr. Sadler's appointment as delegate was in succession to G. C. H. Dicker, whose resignation from this position was received by the members with regret.

V-Day Opening

Sussex cinemas are to remain open on V-Day. This decision was taken after a brief discussion.

The Chairman said he could not understand the decision of the West End to close. (A member: I can!) Coun. Richards went on to say that he considered the cinemas had a duty to the public, and that duty was to be open as usual. Besides, he added, it might be a nice wet day. (Loud laughter.)

F. C. MAPLESDEN made the point that, if the cinemas did not open, it would throw a much greater burden on public-houses and other institutions. "I think it only fair that we as an Industry should take our share," added Mr. Maplesden.

STANLEY C. MILLS (A.B.C. area supervisor)—who was given a cordial welcome to Sussex by the Chairman on behalf of the members—said that his company had decided to remain open.

A formal resolution recommending all members to remain open on V-Day was then moved by Mr. MAPLESDEN and carried without dissent.

Matinee Prices

Coun. RICHARDS reported on the proceedings of General Council, and the remainder of the meeting was devoted to a discussion of cheap matinee prices. F. C. Maplesden (vice-chairman) presided during this part of the meeting as Coun. Richards intimated that he was an "interested party."

Mr. MAPLESDEN intimated that the matter had been deferred from a previous meeting. He thought the matter ought to be finally disposed of, and mentioned that there was a minute on the subject, but it had been lost with other branch papers in the blitz. He said that it appeared that certain members were allowed to maintain special matinee prices, but only for a certain time.

Offsetting First Runs

On behalf of an independent exhibitor unable to attend the meeting, it was stated that he felt unable, in the interests of his cinema, to abolish matinee prices. The first-run houses had the pull from the public, and as a later run he felt that he would not be justified in withdrawing the matinee prices.

Mr. MAPLESDEN: The independent houses operating cheap prices have got to consider what would be the result if the larger circuits all did the same thing, even with first-run films. Therefore, it seems we ought to consider whether cheap prices should be allowed or not. It is a question of policy—not dictation, as had been suggested by one member.

Special Problems

HARRY JACOBS said it was local conditions which counted, and the matter ought to be considered from the point of view of the particular areas in which the problem arose. He suggested that a special meeting of independent exhibitors should be called to see if a unanimous agreement could be reached, and then it might be possible to do something.

The decision to call a special meeting was carried, and it was further agreed that the members should report back to the next meeting of the branch—the third Wednesday in May.

PREPARING FOR PEACE

Some of the Problems Facing the Trade and the Provincial Exhibitor

By T. S. Dawson, Chairman of the Manchester and Salford Branch C.E.A.

CONDITIONS in the kinema industry are constantly changing with the approach of V-Day they are changing even more rapidly, and the ordinary provincial exhibitor can well pause and consider the many problems which will concern him in that tricky period of changeover from war to peace.

Staff Difficulties

One of the first will be the rehabilitation of workers released from the Forces. We need their services. We are desperately short of good workers, especially technicians.

Men with technical ability will be welcomed back to the industry, which so urgently needs them.

Many married women have undertaken duties as usherettes. We thank them, but I am sure they will be glad to hand over their jobs to younger women as soon as they can accept re-engagement.

As to films themselves, those likely to be in demand will consist of light entertainment. It was certainly so after the last war. I think the lighter entertainment, in the early days of peace at least, the better for all concerned.

We have been fortunate in this part of the country in enjoying a high degree of prosperity, even though business is not as good as it has been.

Competition

When peace comes there will be competitive forms of entertainment, but I think there will be room for all. There will be a heavy demand for entertainment and we should all reap the benefit.

There will certainly be controls after the war. We should state our views on, and the Government should give its mind to, the fact that there are many blitzed kinemas.

These, I submit, should be rebuilt at the earliest opportunity. We believe that after the war kinemas will not have a high priority in regard to building licences. According to a report presented to the General Council, new kinemas will have a low priority.

Rehabilitation

To make comparisons between the rebuilding of blitzed kinemas and to bracket them with new building is obviously wrong.

The blitzed kinema, derelict, deprives the proprietor of income and deprives the worker of normal employment.

The sooner these blitzed kinemas are restored the sooner will people be back at work, the sooner will the proprietor be paying taxes and equally important, the public will be getting the entertainment facilities they need.

We should push for a high priority for bomb-damaged entertainment houses.

Every town has its planning scheme, which we hope will be proceeded with rapidly.

Houses must, and will, come

first, naturally. But where there are houses there must be amenities. High in the list of amenities are kinemas.

For every new satellite town a kinema will be required. The Trade will indeed be busy.

Very shortly we shall have a general election upon us. We shall raise two questions—Sunday entertainments and charitable tax. It will be worth while each branch considering the question of appointing a small committee to contact candidates for Parliament.

As I have said, some controls will operate after the war, but it is desirable that as many as possible should go. Pressure should be applied by every trade to get rid of as many controls as possible.

I see no reason why the paper control cannot be done away with fairly quickly.

Publicity

If we get competition from other forms of entertainment we shall need to get back to advertising as quickly as we can. Paper will be needed for that.

Powers will be needed to enable employers to engage younger labour. The labour will be there and we should be allowed to use it.

Another point to be watched is the liquidation of Government surpluses through disposal boards. There will be kinema equipment galore. We must see that it gets into proper hands.

If it does not, and we are not careful, it can be anticipated it may be used in buildings not suitable for entertainment.

BENEVOLENT FUND FOR A.B.C. STAFF

A.B.C. has inaugurated a staff benevolent fund to cover the whole of their employees in kinemas and cafes under their control, including the staffs at head office.

The fund will be built up by voluntary weekly contributions from employees, augmented by special film shows, concerts, etc., which will be held from time to time in the company's theatres. A provisional committee has been set up for administration purposes in which members of the staff themselves will play a major part. The object of the effort is to give financial assistance in cases of hardship and incapacity.

The company will continue to support the national Trade Benevolent Fund.

Mrs. Maxwell has consented to act as president whilst the directors have agreed to act as vice-presidents.

Offaley County Council have had a report that the fire which destroyed Edenderry Town Hall and its attached kinema was caused by someone throwing a lighted cigarette-end under the stage in the dance-hall.

Distinguished Guests at "Wilson" Trade Show

ULSTER GALA

THE Premier of Northern Ireland and members of the Cabinet attended the Trade show of "Wilson" (20th Century-Fox) at the Imperial, Belfast.

Sir Basil Brooke, the Ulster Premier, was accompanied by William Grant, Minister of Health and Local Government; Harry Midgley, Minister of Labour; Sir Wilson Hungerford, Government Chief Whip; the Earl of Kintore, who represented the Navy in Northern Ireland; Air Commodore A. F. Churchman, A.O.C. R.A.F. in Northern Ireland; Commander Keane, on behalf of the United States Navy in Northern Ireland. Members of the Senate, Parliament and the Belfast Corporation rubbed shoulders with one of the largest Trade show attendances ever reported in the province.

Percy Livingstone, 20th Century-Fox Ireland manager, came up from Dublin to help Freddie Spiers, his Northern Ireland colleague, and George Lodge, of the Imperial, to receive the Trade and their other guests, who were greatly impressed with the film.

COUNCIL'S PLEA FOR NEWSREELS

Civic Deputation at Bangor

Bangor Corporation has chosen the Mayor, one alderman, two Councillors and its publicity manager as a deputation to interview James Curran, of Curran Theatres, Ltd., regarding the absence of newsreels at the Tonic kinema, Bangor, County Down.

TO PREVENT EYE STRAIN

Kildare County Council (Eire) have had plans before it for a new kinema to seat 1,000 people at Athy.

The County Medical Officer of Health (Dr. McCarthy) said that the minimum distance of eyes from the screen should probably be not less than 20 ft. Looking at the screen from seats too near the front resulted in distortion of the figure and pictures which also exhibited a mechanical jerkiness. There should also be up-to-date ventilation.

The Chairman said that many rural kinemas did not comply with public health laws. Overcrowding was too common and in his opinion that helped to spread T.B.

Enniskillen and Ban

Enniskillen Methodist Church is supporting the Town Council proposal to ban children under 14 years of age attending evening kinema shows and to control type of films shown at matinees.



Fred Allen in a scene from THE FIFTH CHAIR (U.A.), which is being shown at the London Pavilion

Priests Sponsor Eire Kinema

A kinema which will be run under the direction of the priests said the films would be shown under the direction of the priests.

The Parochial Hall Cinema, as it is named, seats 500 persons and is equipped with RCA High Fidelity.

Speaking at the opening ceremony, the Very Rev. Father Flynn said the films would be shown under the direction of the priests.

The picture programmes would provide clean and healthy amusement for the people of the town and district. It was intended that these pictures, under the direction of the priests, would prove a counter-attraction to the demoralising influences of a great many modern kinemas.

Dungarvan Hall

A new kinema costing £20,000 has been opened at Dungarvan, Eire. It has seating for over 1,000 people, a café, floodlighting, and special queueing spaces.

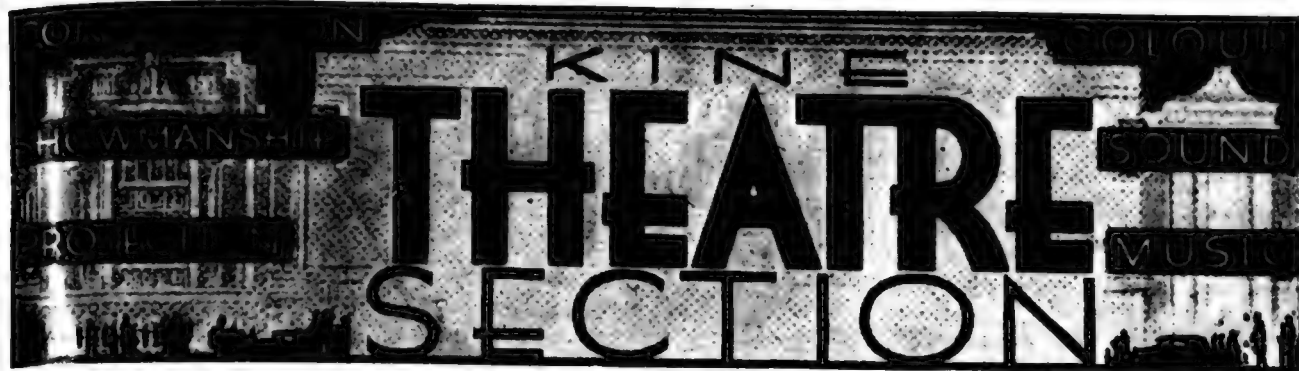
The owners are Messrs. D. Crotty, of Dungarvan, and J. J. Kavanagh, of Arklow.

A new super kinema is to be built in Cork by the company which owns the Capitol, Dublin. Work has started on clearing the site.

Dublin Kinema Sold

The sale has taken place prior to the advertised auction of the Ritz, Chapelizod, Dublin, to George Mordant. Mr. Mordant, a well-known Dublin business man who will operate the kinema and who has many ideas in his mind by which the patrons can enjoy better entertainment.

The sale, which was conducted by Battersby and Co., auctioneers, 39, Westmorland Street.



The Observation Window

Mostly About America

THERMIONIC VALVE INVENTOR'S DEATH

PRESIDENT ROOSEVELT'S sudden passing affected Wardour Street as much as any thoroughfare in London. Americans, whether of Republican or Democratic sympathies, were greatly saddened to hear of the death of one who had spent his strength in the cause of justice. Within a few hours of his death being known a large painted portrait of the President, around which the American flag was draped, was suspended outside Columbia's office and received "the passing tribute of a sigh" from the dwellers in the street who recognised the dead President's practically expressed affection for this country.

RCA, so long domiciled in Electra House, overlooking the Thames, has moved farther west to a building in Berkeley Square (No. 43), with large, lofty rooms reminiscent of fashionable occasions in Victorian days.

MORE recently the Square has been associated in the public mind with nightingale music, to which RCA adds its "tweeters" as well as its "woofers." Capt. Atkinson has been visiting the Pars he knows so well on a preliminary survey to discover what are the opportunities of sound-recording business on the Continent.

RECENTLY, N. J. Railton, district manager of RCA Photophone, gave a talk and demonstration at the Imperial, Belfast, to students attending the course on Practical Kinema Engineering at the College of Technology. He has received from the C.E.A. lecturer to the Northern Ireland C.E.A. a warm letter of thanks for his talk, which, says the letter, was most interesting and helpful to the students.

THERE is something very pathetic in the thought that Sir Ambrose Fleming, inventor of

the thermionic valve, which made possible the amplification of weak electrical impulses so that speech might be heard in volume by radio and sound-film, was deaf.

SIR AMBROSE never made a penny out of his remarkable invention, apart from a retaining fee paid by the company which employed him. His death at the age of 95 on Thursday last marks the passing of a devoted scientist who enriched many by his discoveries, and relieved life of monotony for many sufferers.

KEN CAMERON, who has been to Hollywood on an inquiry into sound technique, closes his account of recording practices printed in the *Cine Technician* with the following little jest:—

CONVERSING with the representative of the sound section of the I.A.T.S.E. (International Alliance of Theatrical Stage Employees), he discussed the possibility of an exchange of technicians between Hollywood and London. Individually, the idea is considered good, but collectively, No. So Ken asked the official on what grounds the I.A.T.S.E. interpreted the first initial as "International." "That was the only question," he chuckles, "that Hollywood could not answer."

CHARLES FREND, whose talk on cutting-room equipment is reported in adjoining columns, told his hearers last Wednesday that film cutting is like solving a jigsaw puzzle. It is a matter of trial and error and requires a lot of patience. It is impossible to form rules for cutting. The only rule is never to make a cut without a reason for it, because if the

Continued at foot of next column

CUTTING-ROOM EQUIPMENT

Film Director Outlines Editor's Needs

SPECIFICATIONS of what he considered to be necessary equipment for a studio cutting-room, together with comments on the theory and practice of film editing were given by film director Charles Frend, who has reached the position via the editing and putting rooms, at last week's meeting of the British Kinematograph Society. The president, A. G. D. West, was in the chair.

"Cutting-room equipment and the room itself must be designed for speed," he declared, "and everything must be done to eliminate unnecessary labour. The cutter has to make his hand catch up with his brain."

Efficient organisation and good equipment would make it possible for assistants to have more time in which to learn the art of cutting. Consideration had always to be given to the practical training of assistants who would one day become cutters themselves.

These are some of the points that Mr. Frend made about the equipment itself.

Cutting-Room.—Not too small to make work difficult—or too big, which makes it tiring. Places to store films other than in another part of the studio. Good acoustics, or cutter will be unable to talk to his assistants while the moviola is in operation. The concrete floor should be covered with some suitable material—concrete is very hard on the feet!

Moviola.—Hollywood product was more to his liking. The American Maltese-cross design was a little

Continued from previous column

scene is going well it is silly to cut to another angle without a good reason.

THE cutter's work is hard—physical as well as mental. Close co-operation should always be maintained between the cutter, the director, the cutter's assistants and others directly responsible for the completed reels of film. Providing a final cut was adequate work for the editor, he considered it advisable for a separate department always to be responsible for the dubbing process.

J. BENSON.

noisy; but the Western Electric intermittent light method did not give so much picture brilliance. The Hollywood type required only one sprocket to carry the film. He would like to see British machines made of a superior design; but it would be difficult to do. Moviolas needed regular maintenance—particularly the variable-speed pedal, which, if it was not operating accurately, made it difficult to select one particular frame.

Benches and Synchronisers

Benches.—Because of fire risk, these were made of steel but he preferred a wooden bench. They should always have an illuminated examination panel. Frosted glass panels are useful let into the walls of the room. Metal bins should have cotton covers to prevent scratching the film.

Synchronisers were of two types. The first type released the film strips from the spindle in unison. The other made it possible to release one film strip at a time from its respective sprocket. He favoured the latter. It was vital that synchronisers should be given good maintenance. A slight maladjustment of a roller might ruin a print and cause serious delay in editing.

Accessories.—"Cuts" or "extras" should be stored in square cans, horizontally, labelled, and on adequate shelves. This saved time and space.

American wire spools were the most satisfactory. They did not collect the dust like the more solid English steel spool, and when they got bent (and the English steel spool got bent as well) they were easy to straighten.

A numbering machine, marking both picture and sound strips on their arrival from the laboratory, was a great asset. It made synchronisation easier during the latter stages, when numbers at the beginning of shots had been removed.

The B. and H. joiner was, in his opinion, the best machine to use. The numerous British hand joiners were excellent for "experimental joins."

Separate Viewing Rooms

Cutters should have separate viewing theatres and not have to queue for a theatre, thus wasting valuable time. Further, the studio's big theatre should not have to be used as the dubbing theatre. The theatres should be near the cutting rooms.

"The cutter," he concluded, "has always to fight against time, and the better his equipment the better the picture will be."

Discussion followed the lecture.

POOL CARBONS

The "KINE." Company of Showmen presents SHOWMANSHIP Edited by "THE SHOWMAN"

SOME old theatres seem to have an atmosphere of their own—a spirit that will never die. Music halls like the Metropolitan and the old Empire are ageless: with a spirit that is unique.

This atmosphere, this sense that the theatre is almost alive, would seem to be lacking in the modern super kinema. A new kinema may be expensively furnished, its walls may be of polished marble, ornate or pleasingly simple—but it never quite succeeds in making a soul for itself in the same way.

But is this always the case?

Bill Thornton has, indirectly, done a lot to introduce atmosphere into many an Odeon. Other showmen have done similarly.

Routine is a soulless business, at times it almost defeats the showman's natural enthusiasm.

But I do know that the manager with a personality and enthusiasm can do a lot to create atmosphere. He can make his personality and the personality of his staff felt in the foyers, corridors and auditorium. It's worth trying.

★

NEW, my dictionary tells me, means "hitherto unknown." Well, it may be asking showmen to do a little too much to make all their publicity stunts with new ideas—but publicity can at least be improved if showmen will always strive for the original and give some of the all-too-often used publicity stunts a rest.

Jack Hanbury's scheme to exploit "A Song to Remember" could not be classed as "hitherto unknown," but it is an idea which could be followed out more often by managers. Rubber stamps are not an undue expense, and they can be used for many different ways of advertising.

Something new is being done by Eric C. Chisman at Kensington. I have not heard of another manager who examines the kinema refuse for bus ticket stubs, so that he can find out from what districts his patrons mostly come and adjust his publicity accordingly.

It is these ideas, and others like them that mark the keen showman. Showmanship is not placing a few stills and some bunting in the foyer—it means understanding your type of patron and by originality and hard work, keeping them interested in your kinema.

★

A MAN who saw "A Song to Remember" (Columbia) three times every week during its New Gallery run of 16 weeks has continued his visits to this film now that it is on general release.

He is Jack Lynn, and his 50th visit to the picture was made at the Gaumont Palace, Hammersmith.

To mark the occasion, the manager of the theatre, in conjunction with Columbia, presented Mr. Lynn with a set of stills from the film to commemorate his half-century of visits. I think this must be a record number of paid admissions by any one person to any one film during the 50 years of the industry's history.

★

Trainee's Comments

LAST week I had a letter from a trainee manager, who wishes to remain anonymous. His thoughts are interesting. He says:—

It is impossible to over-stress the complete and utter reliance of the trainee on the manager to whom he is first sent.

The close association that must exist

between manager and trainee must carry a mutual trust and respect—even personal liking, which is not always possible between two equally likeable dispositions but different temperaments.

Make it possible for the trainee to meet people in the Trade on a social basis, where experiences are recounted and hints and words of advice available to those willing to listen and profit accordingly.

The realisation that the customer is always right, and what is more important, the customer pays salaries, is a lesson that cannot be learnt too quickly.

He adds that staff control by example and practical training in accounts are other vital stages in training.

These are wise words—especially for the manager who has a trainee to make, not only into a good manager, but into a capable and ambitious showman.



An ingenious working model was built by K. Hill at the Opera House, Coventry, to advertise ATLANTIC CITY (British Lion)

wrecked, red flasher lights concealed beneath them giving the effect that the whole area was burning as a result of an air raid.

Suspended above the model was a Flying Fortress.

A neat proscenium was put up around the model with bold title lettering across the top.

His Home

NOT every manager can have the same good fortune as Edward Tyson, of the Lonsdale (A.B.C.), Carlisle, but every manager, as I remarked last week, can be alert!

This is what manager Tyson did for "Wilson" (20th-Fox).

He found that President Wilson's mother was born in Carlisle, his grand-

(when he was attending London peace talks) were present at a special performance. The local angle provided big queues.

State Prizes

AS an advertisement for "The Man in Half Moon Street" (Paramount), A. N. Lilley gave cash prizes to patrons of the Sydenham State, following a scheme initiated by Relief Manager Myers.

On leaving the kinema, patrons who wished to compete left their names and addresses at the pay-box with a ticket-stub. At another performance the competition took place on the stage and if the winners were among the audience when their names were called out they each qualified for a Savings Certificate.

A neat way to ensure regular patronage!

Model Publicity

I WAS fascinated by the number of small cut-outs standing on the tables in the restaurant of the Old Kent Road Odeon-Astoria.

Each figure, some 18 in. high, was an impression of a vaudeville girl in short skirt, holding a half-opened umbrella, decorated with red blossoms.

The models stood on platform-labelled simply: "Something for the Boys." For the moment I did not realise that this was the title of the 20th-Fox film.

General Manager Keith B. S. Ham had the figures clipped from litho-posters and mounted on fretted plywood. Distinctly attractive and intriguing—and original!

Memory Ticklers

UNFORTUNATELY, I missed Jack Hanbury when I called at the Hammersmith Gaumont recently, but what I saw of his energetic campaign for "A Song to Remember" shows why he broke the house record with this Columbia film.

Besides using sandwichmen parading the shopping centre, he had rubber-stamps made with the catch phrase "Don't forget 'A Song to Remember' Easter week, Hammersmith Gaumont," and with these, hand-printed small pieces of scrap card for insertion in "stiffeners" in every packet of cigarettes sold in the theatre. This bright idea was used several weeks before the playdate.

He got an artist to paint designs on the glass panels of the doors, on spars, wall spaces and on the marble floor of the large foyer.

Organist Andrew Fenner gave a 1-minute interlude during the preceding week in which he mixed an informal chat about the picture with a series of Chopin melodies played on the stage piano.

Mr. Hanbury also had a special sta-



Bold cut-out, used for foyer display during the times of performances, made by C. A. Tooth at the Capitol (Odeon), St. Albans, for WILSON (20th-Fox)

Over Tokyo

MODELS are usually difficult to build. A very convincing model was built by K. T. MacDonald, of the Ritz (A.B.C.), Hammersmith, for a foyer display to exploit "Thirty Seconds Over Tokyo" (M-G-M).

He deserves praise for two reasons—the idea was original and he encouraged his staff to co-operate on the stunt. The chief operator, Jack Scrase, built the model from odd scraps.

On the floor, before a black back-drop, there was a miniature harbour, complete with ships, warehouses and other buildings. Model cars were on the roads.

The model buildings were badly

father being a minister at the Congregational Church. The President was granted the Freedom of the City in 1918.

A poster was put up in the church porch where President Wilson worshipped. This gave details of his association with Carlisle.

A picture, showing President Wilson being welcomed to Carlisle, formed the centre-piece of a display in the foyer, set against the backing of American flags, with posters and stills.

Below the picture were details of the President's association with Carlisle, and this caused comment from the patrons.

Good—but by no means all!

Three people who met Wilson in 1918



setting, consisting of 2-ft. letters cut from old linen banners fixed on a black velvet backing spelling out the title. The letters were covered with glitter powder which sparkled in the stage lighting.

This is how Eric V. Walls made use of a small foyer recess to exploit Ealing's FIDDLER'S THREE, at the Clifton, Birmingham

Attention to Detail

I SPENT a pleasant hour touring the Kensington Odeon from roof to boiler-room recently under the guidance of manager Eric C. Chisman and received more evidence than I have space to recount of the care he and his assistants have taken over details, which in most cases would be regarded as negligible.

For instance, how many managers would go to the trouble, in order to find out where their patrons came from (so as to concentrate publicity on the unresponsive districts), to collect 'bus tickets dropped in the foyer and analyse them?

Mr. Chisman did so, and discovered that many people were travelling from Chiswick; so he reduced his publicity in that area and increased it in others. Then he took another check of used tickets and found that the change had produced good results.

He has originated a system to ensure that all section heads (chief projectionist, café manageress, etc.) see the theatre correspondence and memoranda so as to be kept *au fait* with what is happening. When one has a staff of 60 it is not easy to keep close contact unless something of this kind is done.

Staff Aid "Blues"

LAST week I told my readers about Gerald Saunderson's scheme to cheer patients in a Southend hospital. Here's another idea from Liverpool, an idea which cheered the boys in hospital blue and lent itself to good publicity.

J. Bennett, manager of the Casino, and his staff, raised a fund amongst themselves in order to entertain wounded soldiers from a local Ministry of Pensions hospital. Fifty men were brought to the theatre, provided with refreshments and cigarettes and intro-

duced to Peter Glenville, who played a leading part in "Madonna of the Seven Moons" (Eagle-Lion).

Glenville explained how films were produced and answered numerous questions.

As "Madonna of the Seven Moons" was the current attraction at the Casino, the film was given a good send-off.

By means of advertisements in a local newspaper, Bennett was able to acquire a number of gypsy costumes which were worn by vocalists and instrumentalists when they went to the hospital to give a musical evening and also when the men in hospital blue came to the theatre.

Publicity material was displayed by co-operation with a local gypsy encampment in the vicinity of a fun fair on the outskirts of the city.

Boxing Angle

BOXING is very popular among the highly industrialised workers at Cosham. W. Humphryes, of the Ambassador (Odeon)—he's recently come from the Odeon, Bognor—made use of this local sporting enthusiasm to exploit "Waterloo Road" (G.F.D.).

He put up two large posters outside the main entrance, facing either way. The posters introduced the stars of "the picture with a punch" as John (Commando) Mills versus Stewart (Prize-fighter) Granger.

That's good. Manager Humphryes shows that he has mastered one thing which goes to make good showmanship, namely, getting to know the collective character of your patrons as soon as you take over in a new area.

Talent Hunt

COMPETITIONS to find stage talent can be effective publicity, but how many of them are really successful? Usually a manager conceives the idea, but the result is more than disappointing. No, talent contests are not easy to run, but if capably done, they are first-rate stunts.

Miss S. A. Roche, manageress of the Pyramid, Sale, Manchester, organised such a contest as part of her campaign for "Sensations of 1945" (U.A.). In all, 203 acts were auditioned. From these ten were chosen to appear each evening as part of a stage show.

There are two organ consoles at this theatre, and each show opened on the pit console and the organist, Jes Yates, who is also the assistant manager, changed to the stage console during the first act. A full dress rehearsal was held every evening after the show for the following day, and this, together with correct lighting plots, instructions for stage manager, also changes of sets and drapes according to the acts, enabled an effective show to be presented.

Nothing can be done perfectly, but this was certainly a very good attempt at putting on a first-rate talent contest.

Manager Artist

PAINTING pictures sounds simple—but it's not. Only a few managers can call themselves artists, among them

being W. H. Raymond, of the Odeon, South Norwood.

He took a sheet of black-out paper for his canvas and a few pots of poster paint and set to work. The result is an artistic picture of Deanna Durbin in cut-out forest setting.

This 16 ft. by 10 ft. display was good foyer publicity for "Can't Help Singing" (G.F.D.).

Take a Holiday

MECHANICAL models, as I said earlier this year, are an ideal attraction for any display. Yes, I know they're difficult to build, but the work is usually well worth while.

A very elaborate model was built as a foyer display by K. Hill at the Opera House, Coventry, for British Lion's "Atlantic City." "Take a holiday," read a notice on the proscenium title display, which encouraged patrons to enjoy another holiday in the "stay at home" spirit.

The model was of a bathing beach and fun fair. The moving parts, set against a background of colourful bathing-huts and sun-shades, were a joy-wheel (made from Meccano) and a scenic railway. Both were controlled by electricity—the man in the scenic railway car often taking a plunge into the sea below. The possibility of this happening, manager Hill tells me, attracted an even larger number of people.

The idea was good. The movement attracted people who normally avoid publicity; it was skilfully carried out, and the idea was in keeping with the film title.

Good Booking

TO assist Blackburn's book drive a novel method was adopted by Ewd. Taylor, proprietor of the Star Cinema, who gave a special performance to schoolchildren, admission by books or magazines to swell the total. Well done; this is the sort of novel publicity that would be talked about by parents as well as the children.

Neglect

I CAN never understand why some managers allow their buildings to fall into a deplorable state of disrepair and dirtiness.

Some cinemas are beautiful edifices and worth keeping clean and fresh. This is not difficult if dilapidations are tackled as soon as they appear.

Yet many times I have seen halls with flaking and grubby walls, chipped plaster, loose guard-rails, torn carpets, bad electric wiring and other defects which could have been rectified by a conscientious and resourceful manager and a loyal staff.

I should have thought that, in the case of the circuits, the area supervisor would have noticed these eyesores and had them corrected, but it looks as if some supervisors never inspect the buildings they visit!

It is the building which the public sees before it gets a view of the screen. Attractiveness of the theatre is an important selling point and should be given full attention. No one likes to visit a neglected-looking cinema.

A Hanging Job

IF your vestibule is small and there is not proper room for large-size publicity, what are you to do?

Rex Rudd, of the Upper Norwood Rialto, has solved the problem to his own satisfaction by hanging a square board from the ceiling so that it is just above the heads of those entering the building.

Measuring about 4 ft. each way, it bore on each side painted announcements about "Music for Millions" (M.G.M.) and attracted the attention of everyone passing in or out.

One word of caution. Not every council will permit this kind of advertisement, so it is advisable to verify whether it is permissible before adopting the plan.

If you cannot make use of this idea—why not try making use of small cut-outs and hanging cards?

A Glass Shot

COMING out of the Peckham Tower the other day, my eye caught an unusual piece of publicity suspended over the exit doors.

Clippings from a renter's poster for "The Man from Morocco" (Pathé) had been fastened to a framed sheet of clear glass, leaving transparent spaces between them.

There is nothing new in cutting up posters like this, but it was strange to see bits of coloured design on an almost invisible background with a frame round that made the "picture" hold one's attention.

Competent Catering

GENERALLY speaking, a kinemanager has so much to do in the office that he cannot give full attention to the café management as well.

Catering is a skilled business needing the attention of someone who knows the ropes.

At the Twickenham Luxor (Odeon) C. H. Baillie tells me that Mrs. G. Holledge, who has had experience of restaurant management for five years at Richmond, Guildford and Wembley halls, is rapidly building business in the Luxor's attractive restaurant, where a full catering service is now given in place of the former light refreshment policy.

Capt. Henry Kerr, of the East Sheen Odeon-Empire, has increased his café turnover by 200 per cent. with the enthusiastic assistance of a manageress who knows what the public wants to eat and tries to get it!

Cafés are often regarded as subsidiary to film entertainment, but that is no

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The Showman On

PIN-UP CONTESTS: RAISING MONEY:
ENCOURAGING THE STAFF

reason why they should be run in efficiently. A satisfied gourmet is a potential regular picture patron.

In Splints

ON approaching a kinema the other day I thought that external decorations were being done, for the facade was encased in a complex web of tubular scaffolding.

I was told, however, that appearances were deceptive. Work had begun, but the maximum permissible expenditure had been exhausted and a further licence was refused by the Ministry of Works.

Nor could the contractors remove the "splints," so this hall must remain on crutches for the duration!

This won't be for long.

Essential Element

ADVERTISING is valuable, but it is useless if service to patrons is lacking.

Chatting with me the other day, W. A. Benn, general manager of the Lewisham Gaumont, says that he pins his faith to personal service to his regular patrons. He has imbued his staff with the same

spirit. After visiting other halls when off duty they remark: "We shouldn't like to work elsewhere!"

The patrons' satisfaction is evident by the fact that Mr. Benn enjoys custom from as far as Belvedere, Kent—seven miles as the Spitfire flies!

Picking a Pin-up Girl

ISN'T it strange how one thing leads to another—if you have the enthusiasm to follow the lead?

The Forces' Request stunt which has been in operation at the Trocadero, Elephant and Castle, for some time, has proved a great success, and P. A. Fowler tells me that about 3,000 requests are in hand and are being used systematically by Organist Terence Casey.

A printed acknowledgment, with half-tone portrait of Casey at the console, has been prepared on Airgraph forms for sending to those who forward requests.

While this may satisfy some a large number of those who write from isolated units ask for film star portraits; but the supply of photos of "lovelies" is unequal to the demand, so Mr. Fowler had the idea: "Why not find a local beauty and make her our own pin-up girl?"

Accordingly, he has organised a two-weeks' contest to find the "Surrey-side siren," with prizes of £10, £5 and £2 10s. for the three finalists. When South-wark's beauty is found she will be photographed and prints will be sent to sailors, soldiers and airmen who ask for a pin-up girl.

Song She Will
Remember

ONE recent request led to an unpremeditated advertisement for a current film.

A mother wrote to Mr. Fowler, who invited her to attend the Trocadero to hear Casey play her son's choice. She said how much she appreciated this link with her boy and the good will of the management in making it possible.

A local paper wrote up the story under the heading "A Song to Remember."

Raising Money

EVEN kinemagoers hardened to the unexpected sat up and took notice when a small goat was brought on to the stage of the Gaumont, Birkenhead, recently. But it was only one of A. J. Brown's stunts to raise money for the Red Cross.

Manager Brown tells me that he has been criticised for raising money other than by passing round the tins. Well, the Red Cross wants money, and if more can be raised other than by passing round a tin, why not go all out to raise it?

By personal contact with your patrons you can not only do the Red Cross a

W. H. Raymond of the South Norwood Odeon, designed and painted this cut-out to advertise CAN'T HELP SINGING (G.F.D.-Universal)

good turn, but you can add to the prestige of your house.

The Gaumont collected £157 last year, but their current total was £516.

Cleaning staff gave Manager Brown food parcels to raise money, and among other articles which helped the cause was a cake, which was made by a regular patron.

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◆ In the past five years the company has been privileged to produce many kinds of precision war work. The valuable experience gained and the new manufacturing methods perfected during this period will be reflected after the war in improved mechanisms of the most modern construction, perfect performance and the highest degree of reliability.

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MUSICAL SUGGESTIONS FOR
MAY 14 RELEASESBLITHE SPIRIT
(G.F.D.)

CERT. A. Length 8,609 ft. Reg. No. F.7774. Reviewed in KINE. April 12, 1945.

STARS.—Rex Harrison, Constance Cummings.

ATMOSPHERE.—Skittish Technicolor essay in the macabre, with eternal triangle theme, approached from frivolous spirit-world angle.

ORGAN.—"Casse-Noisette," Tchaikovsky, "Dance of the Flutes" and "Dance of the Sugar-Plum Fairy."

NON-SYNC.—"Blithe Spirit Prelude and Waltz" (Adinolfi), recorded by London Symphony Orchestra on Columbia D.X.1186.

FAREWELL, MY LOVELY
(RKO-Radio)

CERT. A. Length 8,560 ft. Reg. No. F.7966. Reviewed in KINE. April 12, 1945.

STARS.—Dick Powell, Claire Trevor.

ATMOSPHERE.—Tangled skein of crime set in large American city. Adventures of private detective set in romantic, very mysterious and dark background. Fast action.

ORGAN.—"Valse Triste" (Sibelius).

NON-SYNC.—As organ, recorded by the Philadelphia Symphony Orchestra on H.M.V. D.B.3318 or by Reginald Foort (organ) on H.M.V. B.D.572

BRIDE BY MISTAKE
(RKO-Radio)

CERT. A. Length 7,290 ft. Reg. No. F.7774. Reviewed in KINE. November 9, 1944.

STARS.—Alan Marshall, Laraine Day.

ATMOSPHERE.—Elegantly framed romantic comedy about the piquant and complicated courtship of an Army flyer and the world's richest girl. Story slips "Cinderella" into reverse.

ORGAN.—"Dancing Years" Selection (Novello).

NON-SYNC.—As organ, recorded by the Drury Lane Theatre Orchestra on H.M.V. C.3097.

MACHINE-GUN MAMMA
(Pathé)

CERT. U. Length 5,490 ft. Reg. No. F.7966. Reviewed in KINE. February 1, 1945.

STARS.—Amida, El Brendel.

ATMOSPHERE.—Crazy comedy-drama, with a Mexican carnival show setting, covering the queer adventures and misadventures of a Broadway truck driver.

ORGAN.—"La Cumparsita" (Rodriguez Matos) or "Chica, Chica, Boom Chic" (Warren, Gordon).

NON-SYNC.—"Rumba Fantasy," recorded by Andre Kostelanetz, with full orchestra and choral finale, on H.M.V. C.2790.

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Usherette Dancers

USHERETTES can be beautiful as well as hard workers. Five members of the Ritz (A.B.C.) ushering staff, in addition to their normal duties, put on a stage show to advertise "Shine On Harvest Moon" (Warner).

H. G. L. King tells me that the girls made their own dresses for the show. He is particularly grateful for their co-operation.

This is how it should be. Show your appreciation to the staff and they will always return that appreciation in the enthusiasm with which they do their work.

Lost Property

CARELESSNESS by Service personnel in leaving kit behind in cinemas is surprising, and managers have quite a job functioning as lost property departments. In many cases goods are retained for a day and handed over to the police if they are not claimed.

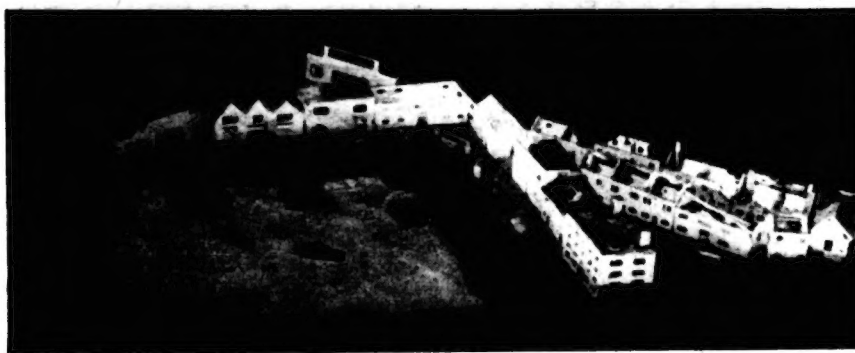
Carelessness has always been a characteristic of kinemagoers, but the advent of Service changes has made the job more difficult. One manager in a northern Scottish town tells me that greatcoats, caps, gloves and a wide range of Service kit flowing into his office after shows, because of its similarity, makes reclaiming very difficult. A large amount is not claimed.

A less pleasant aspect is the fact that the similarity of equipment and the constant movement of personnel makes it easy for unscrupulous persons to refit themselves with kit which they may have lost elsewhere than in a cinema.

Art Gallery

CHARLES WRIGHT, manager of the Camberwell Odeon, is well known for his advertisement paintings, but I think four works of art on show simultaneously (which I found in his foyer recently) constitutes a record.

There was another of his "puzzle corner" drawings, giving in cryptic form the titles of forthcoming attractions. I expect many patrons enjoy working out the problems.



Model of "blitzed" Jap harbour built by Manager K. T. McDonald, of the Ritz, Horsham, to advertise THIRTY SECONDS OVER TOKYO (M-G-M)

Beside this was a 5 ft. by 7 ft. board (framed in gilt), bearing an enlarged head of Deanna Durbin entwined in waves of pink ribbon and a curving musical staff, advertising "Can't Help Singing" (G.F.D.-Universal).

On the other side of the central stairs was a similar painting of a large closed book carrying the title "Rachel Field's 'And Now To-morrow'" (Paramount), plus the names of the leading players.

Hanging half-way up the stairs was a 5 ft. by 7 ft. panel showing a chorus girl holding a half-closed parasol—"Something for the Boys" (20th-Fox).

I don't know how Mr. Wright keeps up his output.

The Nelson Touch

AS "Lady Hamilton" (U.A.) had already been shown several times previously at the Upper Norwood Rialto, A. N. Lilley (who was in charge at the time) decided that special measures were called for to make the most of it.

For three weeks before the run started he used the columns of the local papers for small teaser ads., and, by picking out the highlights of historical drama, managed to persuade the editors to print scenes from the film. The feature

writer devoted considerable space to comments on the merits of the production.

Mr. Lilley organised a "Galleon" competition with cash and complimentary prizes which enthused model-makers. He decorated the hall with streamers, flags and bunting, had catchlines painted on mirrors in the vestibule, and got the naval cadets to give a band show and drill display on the stage.

The result of all this energy, he tells me, was excellent business with the reissue.

Novel Fiddles

MANAGERS who have a small recess in their foyer can put it to good advantage. During recent weeks, Eric V. Walls, of the Clifton, Great Barr, Birmingham, has sent me at least half a dozen ideas for exploitation—making use of this small recess. Each idea has possessed its own originality.

This week, for example, he tells me about a display for "Fiddlers Three" (Ealing).

A banner covered the recess, bearing star names and caption at either end. A large hole was cut in the banner over

the recess aperture. In the recess was built a miniature stage setting of a Roman hall. Against three main cut-out pillars stood three model fiddles—on the top of each was a cut-out head of the three stars.

The originality was not in the stage setting. Manager Walls has used this before, but it was in the fact that his design was surrealist. Anyway, the heads on the fiddles attracted attention!

Showmanship Flashes

FORCES on leave in Hanley were guests, together with their wives or sweethearts, at the Regent (G.B.), to see "Together Again" (20th-Fox). The stunt, used in many parts of the country, was arranged by A. L. Parcezer.

Another currently common stunt—the window hat tie-up for "Frenchman's Creek" (Paramount) was given a helpful adaption by R. C. MacIver at the Odeon, Ashford. A miniature cinema proscenium at the back of the window incorporated a still, which was changed each day.

A. K. Meecher, of the Islington Odeon, made a special effort with "Wilson" (20th-Fox) and was able to fill a shop window with advertisement material about the film. A large panel of stills and lettering at the back was flanked by two side wings. More stills and notices were placed on the floor of the window towards the front, producing an attractive ensemble.

During the week he ran "Sons of the Air" at the Gaumont, Cheltenham, Cyril Baylis had the band of the local A.T.C. on the stage as a prologue to the film. The corps also helped with a display in the foyer.

Sam Newbury put over a successful gala first night at the Odeon, Norwich, for "Wilson" (20th-Fox). He also secured a number of shop window displays to advertise the film.

At Haymarket (G.B.), Norwich, Harold Marsh put over a similar stunt for "Together Again" (Columbia). He got valuable Press publicity.

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
LONDON.						
Thur., April 26	10.30 a.m. & 2.30 p.m.	Own Theatre	David Copperfield	M-G-M	W. C. Fields	U
" " 26	10.45 a.m.	Studio One	The Marked Man	Columbia	Richard Dix	U
Fri., " 27	10.30 a.m. & 2.30 p.m.	Private Theatre	Bring on the Girls	Paramount	Veronica Lake	A
" " 27	10.30 a.m.	Own Theatre	Ten Shorts	M-G-M		U
Mon., " 30	11 a.m.	Studio One	Utah	British Lion	Roy Rogers	U
Tues., May 1	11 a.m.	Rialto	The Jade Mask	Ealing	Sidney Toler	U
" " 1	11 a.m.	Studio One	The Great Flamarion	British Lion	Eric Von Stroheim	A
" " 1	10.30 a.m.	Private Theatre	Honeymoon Ahead	G.F.D.	Allan Jones	A
Wed., " 2	10.45 a.m.	Studio One	Earl Carroll Vanities	British Lion	Dennis O'Keefe	U
" " 2	10.45 a.m.	Rialto	Soldier, Sailor	United Artists		U
" " 2	10.30 a.m.	Leicester Sq. Th.	Sudan	G.F.D.	Maria Montez	U
BIRMINGHAM.						
Tues., May 1	11 a.m.	Scala	Old Mother Riley at Home	Anglo-American	Lucan and McShane	U
" " 1	10.45 a.m.	Futurist	Utah	British Lion	Roy Rogers	U
Wed., " 2	10.30 a.m.	Futurist	The Unwritten Code	Columbia	Ann Savage	U
" " 2	11 a.m.	Scala	Don Chicago	Anglo-American	Jackie Hunter	U
Thur., " 3	10.30 a.m.	Scala	Thunderhead	20th Century-Fox	Roddy McDowall	U
" " 3	10.45 a.m.	Futurist	The Great Flamarion	British Lion	Eric Von Stroheim	U
Fri., " 4	10.30 a.m.	Scala	Let's Go Steady	Columbia	Pat Parrish	A
" " 4	10.30 a.m.	Futurist	Earl Carroll Vanities	British Lion	Constance Moore	U
GLASGOW.						
Tues., May 1	11 a.m.	Odeon	Blithe Spirit	G.F.D.	Rex Harrison	A
" " 1	11 a.m.	Park Hall	Old Mother Riley at Home	Anglo-American	Lucan and McShane	U
" " 1	10.30 a.m.	Olympia	Conflict	Warner	Humphrey Bogart	U
Wed., " 2	10.45 a.m.	Park Hall	The Unwritten Code	Columbia	Ann Savage	U
" " 2	10.45 a.m.	Odeon	Here Come the Co-Eds.	G.F.D.	Abbott and Costello	U
" " 2	10.45 a.m.	Olympia	The Picture of Dorian Gray	M-G-M	George Sanders	U
Thur., " 3	10.30 a.m.	Olympia	David Copperfield	M-G-M	W. C. Fields	U
" " 3	10.30 a.m.	Olympia	My Reputation	Warner	Barbara Stanwyck	U
Fri., " 4	11 a.m.	Park Hall	Don Chicago	Anglo-American	Jackie Hunter	U
" " 4	10.45 a.m.	Odeon	Utah	British Lion	Roy Rogers	U
GLASGOW.						
Tues., May 1	11 a.m.	La Scala	Old Mother Riley at Home	Anglo-American	Lucan and McShane	U
" " 1	11 a.m.	Playhouse	Tahiti Nights	Columbia	Jinx Falkenburg	U
" " 1	10.30 a.m.	Regal	Conflict	Warner	Humphrey Bogart	U
Wed., " 2	11 a.m.	La Scala	Don Chicago	Anglo-American	Jackie Hunter	U
" " 2	11 a.m.	Playhouse	Sergeant Mike	Columbia	Larry Parks	U
Thur., " 3	11 a.m.	Playhouse	Meet Miss Bobby Socks	Columbia	Bob Crosby	U
" " 3	10.45 a.m.	La Scala	Here Come the Co-Eds.	G.F.D.	Abbott and Costello	U
" " 4	10.30 a.m.	Regal	My Reputation	Warner	Barbara Stanwyck	U
" " 4	10.45 a.m.	Playhouse	Utah	British Lion	Roy Rogers	U
" " 4	10.30 a.m.	Cosmo	David Copperfield	M-G-M	W. C. Fields	U
LEEDS.						
Tues., May 1	10.45 a.m.	Tower	Old Mother Riley at Home	Anglo-American	Lucan and McShane	U
" " 1	10.30 a.m.	Ritz	My Reputation	Warner	Barbara Stanwyck	U
" " 1	10.15 a.m.	Tatler	David Copperfield	M-G-M	W. C. Fields	U
Wed., " 2	10.45 a.m.	Tower	Don Chicago	Anglo-American	Jackie Hunter	U
" " 2	10.45 a.m.	Ritz	Utah	British Lion	Roy Rogers	U
" " 2	10.45 a.m.	Tower	Let's Go Steady	Columbia	Pat Parrish	U
Thur., " 3	10.45 a.m.	Majestic	The Great Flamarion	British Lion	Eric Von Stroheim	U
" " 3	10.45 a.m.	Ritz	The Picture of Dorian Gray	M-G-M	George Sanders	U
Fri., " 4	10.45 a.m.	Tower	Tahiti Nights	Columbia	Jinx Falkenburg	U
" " 4	10.30 a.m.	Ritz	Objective, Burma	Warner	Errol Flynn	U
" " 4	10.30 a.m.	Majestic	Earl Carroll Vanities	British Lion	Constance Moore	U
LIVERPOOL.						
Tues., May 1	10.45 a.m.	Scala	The Unwritten Code	Columbia	Ann Savage	U
" " 1	10.45 a.m.	Forum	Conflict	Warner	Humphrey Bogart	U
" " 1	10.45 a.m.	Futurist	Here Come the Co-Eds	G.F.D.	Abbott and Costello	U
Wed., " 2	11 a.m.	Palais de Luxe	Old Mother Riley at Home	Anglo-American	Lucan and McShane	U
" " 2	10.45 a.m.	Scala	Let's Go Steady	Columbia	Pat Parrish	U
" " 2	10.45 a.m.	Forum	Utah	British Lion	Roy Rogers	U
Thur., " 3	11 a.m.	Futurist	David Copperfield	M-G-M	W. C. Fields	U
" " 3	10.45 a.m.	Palais de Luxe	Don Chicago	Anglo-American	Jackie Hunter	U
" " 3	10.45 a.m.	Scala	Tahiti Nights	Columbia	Jinx Falkenburg	U
" " 3	10.45 a.m.	Forum	My Reputation	Warner	Barbara Stanwyck	U
" " 3	10.45 a.m.	Futurist	The Great Flamarion	British Lion	Eric Von Stroheim	U
Fri., " 4	10.45 a.m.	Scala	Sergeant Mike	Columbia	Larry Parks	U
" " 4	10.30 a.m.	Forum	Earl Carroll Vanities	British Lion	Constance Moore	U
" " 4	10.45 a.m.	Majestic	Bring on the Girls	Paramount	Veronica Lake	U
MANCHESTER.						
Tues., May 1	11 a.m.	Oxford Street	Old Mother Riley at Home	Anglo-American	Lucan and McShane	U
" " 1	10.45 a.m.	Gaiety	Tahiti Nights	Columbia	Jinx Falkenburg	U
" " 1	10.45 a.m. & 2.15 p.m.	Private Theatre	My Reputation	Warner	Barbara Stanwyck	U
" " 1	10.45 a.m.	Gaumont	Utah	British Lion	Roy Rogers	U
Wed., " 2	11 a.m.	Theatre Royal	Bring on the Girls	Paramount	Veronica Lake	U
" " 2	10.45 a.m.	Oxford Street	Don Chicago	Anglo-American	Jackie Hunter	U
" " 2	10.45 a.m.	Gaiety	Sergeant Mike	Columbia	Larry Parks	U
" " 2	10.45 a.m.	Gaumont	The Great Flamarion	British Lion	Eric Von Stroheim	U
Thur., " 3	10.45 a.m.	Theatre Royal	The Picture of Dorian Gray	M-G-M	George Sanders	U
" " 3	10.45 a.m.	Gaiety	Meet Miss Bobby Socks	Columbia	Bob Crosby	U
" " 3	10.45 a.m.	Gaumont	Here Come the Co-Eds	G.F.D.	Abbott and Costello	U
" " 3	10.30 a.m.	Theatre Royal	Earl Carroll Vanities	British Lion	Constance Moore	U
Fri., " 4	10.45 a.m. & 2.15 p.m.	Private Theatre	Objective, Burma	Warner	Errol Flynn	U
" " 4	10.45 a.m.	Market Street	Elephants Never Forget	Renown	Oliver Hardy	U
" " 4	10.45 a.m.	Market Street	Sportlight on Dogs	Renown		U
" " 4	10.45 a.m.	Gaiety	A Song for Miss Julie	British Lion	Shirley Ross	U
" " 4	10.15 a.m.	Theatre Royal	David Copperfield	M-G-M	W. C. Fields	U
NEWCASTLE.						
Tues., May 1	10.30 a.m.	Haymarket	My Reputation	Warner	Barbara Stanwyck	U
" " 1	10.45 a.m.	Stoll	Here Come the Co-Eds	G.F.D.	Abbott and Costello	U
" " 1	10.30 a.m.	Essoldo	Strike Me Pink	International F.R.		U
" " 1	10.30 a.m.	Grainger	The Picture of Dorian Gray	M-G-M	George Sanders	U
Wed., " 2	10.30 a.m.	Essoldo	Objective, Burma	Warner	Errol Flynn	U
" " 2	10.30 a.m.	Haymarket	David Copperfield	M-G-M	W. C. Fields	U
Thur., " 3	11 a.m.	Essoldo	Old Mother Riley at Home	Anglo-American	Lucan and McShane	U
Fri., " 4	11 a.m.	Essoldo	Don Chicago	Anglo-American	Jackie Hunter	U

Continued at foot of page 49

SITUATIONS VACANT

MANAGER required for cinema in Home Counties.—Please reply, stating experience, salary required, and copy references, to G., Box 689, Kinematograph Weekly.

WANTED, Assistant Manager-Chief Operator, also Second Operator; small first-run house, near London.—M., Box 594, Kinematograph Weekly.

ASSISTANT Manager required for good-class Independent Yorkshire cinema; opportunity to learn the business thoroughly, including film booking.—Reply to O., Box 696, Kinematograph Weekly.

FIRST Operator required for Palace, Warminster.—Apply, Proprietor, Vista Cinema, Westbury, Wilts.

WANTED, IMMEDIATELY, CHIEF OPERATOR FOR PLEASANT SEASIDE TOWN; W.E. KALEE.—APPLY TO MANAGER, STRAND CINEMA, DOUGLAS, ISLE OF MAN.

CHIEF and Second Projectionists required, Home Counties cinema.—State experience, salary, and copy refs., to Manager, Palace Cinema, Slough, Bucks.

REX Cinema, Coalville. — WANTED, Chief Operator, Second Operator and Relief Manager; good wages and permanent positions.—Apply, with full details, to C. K. Deeming.

WANTED, First, Second and Third Operators, 20 miles London.—N., Box 695, Kinematograph Weekly.

WANTED, Projectionist, Studio One; good wages.—Apply, General Manager, 25, Oxford Street, W.1.

SECOND Operator or good Assistant wanted; ideal working conditions; latest equipment; good salary to right man.—Apply, Manager, Playhouse, Wakefield, Yorks.

WANTED, Second Operator; Simplex, W.E.—Apply, with details, to Manager, Regal, Warminster, Wilts.

REQUIRED, the services of an engineer with practical experience of all technical branches of film projection equipment, both 16mm. and 35mm.; must have executive experience and knowledge of purchasing, installations, maintenance and repair.—Reply in first instance, with full particulars of qualifications, experience and salary required, to Chief Cinema Officer, D.N.S.E., 184, Strand, W.C.2.

EXPORTERS of lines associated with film Trade require Order and Correspondence Clerk; British nationality; reasonable commencing salary will be paid, and there will be scope for a man of initiative and intelligence; state experience, especially of overseas business, languages (if any), age, and salary required.—Reply to U., Box 702, Kinematograph Weekly.

LEADING equipment firm require technical Sales Correspondent; preference given to keen young man with business experience as well as technical background; must be methodical, accurate and quick at figures; interesting possibilities for hard worker able to take responsibility when required.—Write, full details of qualifications, experience, age, salary, to T., Box 701, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, age 35, excellent business experience, bonded, desires permanent management, Leicester or Nottingham district, City or suburban; small circuit or independent preferred.—L., Box 693, Kinematograph Weekly.

EX-SERVICE Man (late Manager) of two leading Circuits seeks manager's position; knowledge of projection and staff management; young, good appearance; excellent references.—Apply, Q., Box 698, Kinematograph Weekly.

CHIEF Projectionist requires position, Leeds area; 12 years' experience; excellent refs.; ex-R.A.F.; salary £6 10s.—Box 697, Kinematograph Weekly.

16-MM.—Advertiser, with full knowledge of projection, apparatus and film production, seeks post with industrial, educational or similar film unit.—S., Box 700, Kinematograph Weekly.

THE
BALHAM HIPPODROME

occupying a corner position having approximate frontages of
80 feet to BALHAM HILL, 168 feet to YUKON ROAD,
with a

Site area of about 11,260 square feet

The building has suffered damage through enemy action, and will be sold with the benefit of the War Damage Claim. Prior to such damage the accommodation comprised:

AUDITORIUM, DRESS and UPPER CIRCLES, GALLERY, 10 BOXES—which accommodated a total of 1,069

Four Refreshment Bars, Cloakrooms and Lavatory Accommodation. Stage of generous dimensions, eight Dressing Rooms, Band and Property Rooms, Projection Box, Boiler House, Offices and Residential Flat of four Rooms and Kitchen. The above property is Leasehold for a term of 99 years from 25th December, 1897, at an annual Ground Rent of £221.10.0d.

Also

VALUABLE FREEHOLD SITE

adjoining known as

Nos. 115, 117, 119, 121, 123, 125, 127, 129 and 131,
BALHAM HILL, S.W.12

Having a frontage thereto of about 175 feet and a

SITE AREA OF APPROXIMATELY 23,280 SQUARE FEET

The property occupies an excellent position in the centre of a densely populated area and offers opportunities for future advantageous development for commercial or other purposes.

The above will be offered for Sale by Auction in one lot with Possession by

MESSRS.

HARRIS & GILLOW

at the GAUMONT BRITISH THEATRE, Film House, Wardour Street, London, W.1

on THURSDAY, 10th MAY, 1945.

Particulars, Plans and Conditions of Sale may be obtained from Messrs. J. R. Spencer Young, Solicitors, 281, Lavender Hill, London, S.W.11, and from the Auctioneers' Offices: 93/95, Wardour St., London, W.1. Tel: Gerrard 2504 (10 lines)

GENTLEMAN, 46 years, single, seeks position; abstainer, non-smoker; 16-mm. operator; C. of E.; travelled Germany frequently; willing to return; can offer security; references; clean driving licence.—Apply, V., Box 703, Kinematograph Weekly.

CHIEF Operator (member of British Kinematograph Society), exempt, 20 years chief and electrical maintenance, any machine, RCA, B.T.H., rectifiers, etc., seeks position as Chief or Operator-manager, South Coast preferred.—C., Box 685, Kinematograph Weekly.

HOLIDAY RELIEF.—CHIEF PROJECTIONIST, FULLY QUALIFIED, WILL DEPUTISE IN MODERN THEATRE FOR ONE WEEK DURING AUGUST.—OFFERS TO K., BOX 692, KINEMATOGRAPH WEEKLY.

KINEMAS WANTED

WANTED, small Kinema (about 500), in London or within 50 miles; on profit-rental basis, or would purchase, lease, etc.—Write, U., Box 677, Kinematograph Weekly.

EX-CIRCUIT Executive, with unrivalled record, seeks leases of Kinemas and Theatres, or complete administration of independent halls; consideration given to any proposition; central London office.—Replies in confidence, H., Box 690, Kinematograph Weekly.

ADVERTISER IS INTERESTED IN LEASING ONE OR MORE KINEMAS, LONDON AND HOME COUNTIES PREFERRED, BUT NOT ESSENTIAL.—R., BOX 699, KINEMATOGRAPH WEEKLY.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

AUCTIONS

By Order of the Trustees of Thomas Hoyle, deceased.

Important and attractive Sale in Two Lots of the following well-known

FREEHOLD PROPERTIES:

"THE PALACE THEATRE OF VARIETIES," UNION STREET, PLYMOUTH,

and
"THE PALACE HOTEL" (FORMERLY KNOWN AS "THE GREAT WESTERN HOTEL"), ADJOINING THE PALACE THEATRE.

Both these properties are fully described in printed particulars and plans, together with conditions of sale now in course of preparation and which may be obtained on application to either of the Auctioneers or Solicitors, on payment of 5s. Admission to the Theatre on the Sale day will be by invitation card only. NORMAN P. HAMLEY, F.A.I., and W. HARRY TAYLOR, F.A.I., in conjunction, have been instructed to offer the ABOVE VALUABLE PROPERTIES FOR SALE BY AUCTION, IN THE AUDITORIUM OF THE PALACE THEATRE, PLYMOUTH, ON THURSDAY, the 24th MAY, 1945, at 3 p.m.

For appointments to view and further information apply to the Auctioneers, NORMAN P. HAMLEY, F.A.I. (PETER HAMLEY & SONS), 11, PRINCESS SQUARE, PLYMOUTH (Telephone: 4269. Telegrams: "Auctioneers, Plymouth"), and W. HARRY TAYLOR, F.A.I., 4, ST. LAWRENCE ROAD, PLYMOUTH (Telephone: 5727. Telegrams: "Realize, Plymouth"), or to DOBELLS & MCCREADY, 4, St. Lawrence Road, Plymouth. Solicitors.

MOTORS

CONTINENTAL CARS, LTD., Chobham, nr. Woking, Surrey, contractors to the Film Industry. Any make, year, type or nationality of motor vehicle supplied, sale or hire.—Tel. Chobham Woking 131.

GEORGE PALMER.
(F. G. Palmer, Prop.),
CINEMA SPECIALIST,
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LONDON, W.1. (GER. 4796).

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KALEE 8 PROJECTORS,
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METAL CONTAINERS,
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AND ALL SPARES.

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FOR SALE & WANTED

FOR SALE, WESTINGHOUSE METAL ARC RECTIFIER, TYPE TWIN 45/60, FOR 200-VOLT 50-CYC. 3-PHASE A.C.; PRACTICALLY NEW. ALSO QUANTITY OF 18-IN. AND 36-IN. CARPET.—APPLY, B., BOX 684, KINEMATOGRAPH WEEKLY.

SPLENDID conditioned Equipment for sale: Two Kalee No. 8 Projectors, complete with stands, spool-boxes, speed meters and conversion gear for RCA sound; two Ross Lamps, complete; two Zeiss Ikon Lamps complete (one with slide-showing attachment); 2,500-watt outside Floods (watertight); two 1,000 to 5,000-watt Stage Floods, with stands; electric Wall fittings; one glass Booking Sign (Striplite); one Grand Circle Sign (Striplite); two Resistances on frame, with switches and fuses, 45 amp.; two French electric table fittings; set of 9 Bateman's Cartoon Pictures (framed); mahogany Pay Desk, etc.—Geo. Wright, Regal Theatre, Eastleigh, Hants. Phone Eastleigh 87329.

PRESTWICH Kine. Camera, in good condition, 3.5 lens, spoolboxes, viewfinders, £25.—Prince, 18, Cecil Road, Paignton, Devon.

FOR Sale, complete B.T.H. Sound Equipment (less soundheads), type S.R., Form M.A., £50.—Prince, 18, Cecil Road, Paignton.

PAIR of new six-inch arc steel Mirrors, for horizontal arcs, £6; less than cost price.—Haywood, Station Road, New Milton, Hants.

CATERING

MULTIPLE progressive and substantial Catering Firm would control or rent licensed Kinema Cafés, or Bars, when these have been found difficult to manage. Replies treated in strict confidence.—Box 159, Blackfords Advertising Offices, Bristol.

PHOTOGRAPHY

PHOTOGRAPHY for Press Publicity and Advertising.—Studio House, 8, Berwick Street, London, W.1. Gerrard 7184.

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ANDOVER Service invite offers from kinemas for supply of regular quality posters.—Studios, 259a, Castle Street, Dudley, Worcs.

(Many advertisements unavoidably held over.)

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*Paramount's Merriest Musical
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FRIDAY, APRIL 27th. at 10:30 AM & 2:30 PM.